

THE

# NATIONAL GALLERY:

A CATALOGUE

OF

## THE PICTURES;

WITH

CRITICAL NOTES

BY GEORGE FOGGO,

AUTHOR OF THE ESSAY ON THE HISTORY, LITERATURE, AND PRESENT STATE  
OF THE FINE ARTS IN BRITAIN, TO WHICH THE PRIZE OF THE  
INSTITUTE OF THE FINE ARTS HAS BEEN AWARDED.

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1849.

### NOTICE.

The NATIONAL GALLERY is Open on Monday, Tuesday, Wednesday, and Thursday, to the Public generally, on Friday and Saturday to Artists; from 10 till 5, during the months of November, December, January, February, March, and April;—and from 10 till 6 during the months of May, June, July, August, and the first two weeks of September. The Gallery is wholly CLOSED during the *last two weeks of September and the whole of October.*

From the Library of  
Frank Simpson

THE

VERNON GALLERY.

List of Paintings.

- 1 Portrait of Robert Vernon, Esq., three-quarters life size  
*H. W. Pickersgill, R.A.*

The munificent donor of the Vernon Collection.

- 2 The Vintage—Composition . . . . . *T. Stothard, R.A.*

- 3 Lord and Lady William Russell receiving the Sacrament  
from the hands of Dr. Tillotson, the day previous to  
execution . . . . . *A. Johnston*

Exhibited at the Royal Academy in 1845.

- 4 William, Prince of Orange, landing at Torbay, November  
4, 1688 . . . . . *J. M. W. Turner, R.A.*

Exhibited at the Royal Academy in 1832.

- 5 Christ Lamenting over Jerusalem *C. L. Eastlake, R.A.*

“O Jerusalem! Jerusalem! which killest the prophets, and stonest them  
that are sent unto thee; how often would I have gathered thy children  
together, as a hen doth gather her brood under her wings, and ye  
would not!”—*Luke*, xiii. 34.

- 6 Returning from Market *Sir A. W. Calcott, R.A.*

Exhibited at the Royal Academy in 1834.

- 7 Sir Thomas More and his Daughter from a window in  
the Tower observing the Monks going to Execution  
*J. R. Herbert, R.A.*

“Stone walls do not a prison make,  
Nor iron bars a cage;  
Minds innocent and quiet take  
That for a hermitage.”—*Lovelace.*

“Sir Thomas More being now a prisoner in the Tower, and one day looking  
forth at his window, saw a father of Syon, and three monks going out

of the Tower to execution, for that they had refused the oath of supremacy; whereupon, he languishing, as it were, with a desire to bear them company, said unto his daughter Roper then present, 'Look Megge, dost thou not see that these blessed fathers be now going as cheerfully to their deaths as bridegrooms to their marriage? by which thou may'st see (mine own good daughter) what a great difference there is between such as have spent all theyr days in a religious and penitential life, and such as have in this world, like wretches (as thy poor father here hath done) consumed all they have in pleasure and ease.'"—*Roper's Life of Sir Thomas More.*

Exhibited at the Royal Academy in 1846.

- 8 The First Ear-ring . . . . *Sir D. Wilkie, R.A.*  
Painted for the late Duke of Bedford, and purchased from the Dowager Duchess.
- 9 Fair Time . . . . . *W. Mulready, R.A.*  
Exhibited at the Royal Academy in 1840.
- 10 The Vintage in the Claret Vineyards of the South  
of France, on the Banks of the Gironde *T. Uwins, R.A.*  
Exhibited at the Royal Academy in 1848.
- 11 The Little Brigand . . . . . *T. Uwins, R.A.*
- 12 Venice—The Bridge of Sighs, Ducal Palace, Canton  
House, &c. . . . . *J. M. W. Turner, R.A.*  
Exhibited at the Royal Academy in 1833.
- 13 Clarissa Harlowe in the Spunging House  
*C. Landseer, R.A.*
- 14 Head of a Negro—life size . . . . *W. Simpson*
- 15 Portrait of a Lady, unfinished *Sir T. Lawrence, P.R.A.*  
Intended for a full-length portrait of the Dowager Countess of Darnley.  
It was purchased at Christie's, at the sale of Lawrence's unfinished works, &c.
- 16 Dutch Boats in a Calm . . . . . *E. W. Cooke*  
Exhibited at the British Institution in 1844.
- 17 Going to School . . . . . *T. Webster, R.A.*  
Exhibited at the Royal Academy in 1836.
- 18 Portrait, The Artist's Daughter . . *H. Howard, R.A.*
- 19 Study of a Female Head . . . . . *E. V. Ripplingille*
- 20 Infant Bacchus . . . . . *Sir M. A. Shee, R.A.*
- 21 Portrait of Sir A. Hume . . . . . *Sir J. Reynolds, P.R.A.*

- 22 Portrait of Himself . . . . . *Sir J. Reynolds, R.A.*  
 His pencil was striking, resistless, and grand ;  
 His manners were gentle, complying, and bland ;  
 Still born to improve us in every part,—  
 His pencil our faces, his manners our heart —*Goldsmith.*
- 23 Lake Avernus, The Sybil, and the Golden Bough  
*J. M. W. Turner, R.A.*  
 Exhibited at the Royal Academy in 1840.
- 24 Youth at the prow and Pleasure at the helm *Etty, R.A.*  
 Exhibited at the Royal Academy in 1832.
- 25 The Entrance to the Zuyder Zee . *C. Stanfield, R.A.*  
 Exhibited at the Royal Academy in 1844.
- 26 Spaniels of King Charles' Breed . *E. Landseer, R.A.*  
 Exhibited at the British Institution.
- 27 Nebuchadnezzar and the Fiery Furnace *G. Jones, R.A.*  
 Then Nebuchadnezzar the king was astonished, and rose up in haste, and spake, and said unto his counsellors, Did not we cast three men bound into the midst of the fire? They answered and said unto the king, True, O king. He answered and said, Lo, I see four men loose, walking in the midst of the fire, and they have no hurt ; and the form of the fourth is like the Son of God.—*Daniel*, iii. 24, 25.  
 Exhibited at the Royal Academy in 1832.
- 28 The Age of Innocence . . . . . *Sir Joshua Reynolds, R.A.*  
 Purchased for the collection of the late Joshua Harman, Esq., for 1450 guineas.
- 29 Interior of a Synagogue at the time of the Elevation of the Law . . . . . *S. A. Hart, R.A.*
- 30 The Pride of the Village . . . . . *John Callcott Horsley*  
 Exhibited at the Royal Academy in 1839.
- 31 Landscape—View in Italy . . . . . *R. Wilson, R.A.*
- 32 Landscape—View in Italy . . . . . *R. Wilson, R.A.*
- 33 Musidora,—life-size, seated . . . . . *Gainsborough*
- 34 Coast Scene—after Vandervelde  
*Sir A. W. Callcott, R.A.*
- 35 Landscape, with Castle . . . . . *Sir A. W. Callcott*
- 36 The Watering-Place . . . . . *Gainsborough*
- 37 Landscape—View in Italy . . . . . *R. Wilson, R.A.*

- 38 Study in Oriental Costume . . . . . *W. Etty, R.A.*
- 39 Sketch—a Dance . . . . . *T. Stothard, R.A.*
- 40 Portrait of Lady Hamilton as a Bacchante *Romney, R.A.*
- 41 Landscape—Sunset . . . . . *Gainsborough*
- 42 Study of a Head, for the large picture, The Discovery of  
the Body of Harold . . . . . *W. Hilton, R.A.*
- 43 The Surprise . . . . . *Dubufe*  
Formerly in the Collection of Lord Charles Townshend.
- 44 Nymph—a Study . . . . . *T. Phillips, R.A.*
- 45 The Play Scene—Hamlet . . . . . *D. Maclise, R.A.*  
Exhibited at the Royal Academy in 1842.
- 46 The Treaty between the Spaniards and Peruvians  
*H. P. Briggs, R.A.*
- 47 Arabs Dividing Spoil . . . . . *Sir W. Allan, R.A.*
- 48 Yorick and the Grisette . . . . . *G. S. Newton, R.A.*  
“They were all too large; the beautiful Grisette measured them one by one  
across my hand; it would not alter the dimensions.”—*Sterne’s*  
*Sentimental Journey.*  
Exhibited at the Royal Academy in 1830.
- 49 Wood-Cutters . . . . . *J. Linnell*
- 50 The Bagpiper—a small half-length Figure  
*Sir D. Wilkie, R.A.*
- 51 Dry Reading . . . . . *A. Geddes, A.R.A.*  
Portraits of Terry the actor, and his wife, sister of P. Nasmyth.
- 52 The Wooden Bridge . . . . . *Sir A. W. Calcott, R.A.*
- 53 Happy as a King . . . . . *W. Collins, R.A.*  
Exhibited at the Royal Academy in 1836.
- 54 Woodland View . . . . . *Sir D. Wilkie, R.A.*
- 55 The Newspaper . . . . . *T. S. Good*
- 56 The Benighted Traveller *Sir A. W. Calcott, R.A.*
- 57 Candaules, King of Lydia, his wife, and Gyges *Etty, R.A.*
- 58 The Raffle for the Watch . . . . . *E. Bird, R.A.*
- 59 The Enthusiast . . . . . *T. Lane*
- 60 Egyptians—two Figures, seated . . . . . *W. Müller*

- 61 The Lutist Lady and Attendants . . . . . *W. Etty, R.A.*
- 62 Prawn Fishers . . . . . *W. Collins, R.A.*  
 Purchased at the sale of the late Sir Francis Freelong's collection. (Exhibited at the Royal Academy in 1841.)
- 63 Interior of Burgos Cathedral . . . . . *D. Roberts, R.A.*
- 64 Lady Godiva preparing to Ride through Coventry  
*G. Jones, R.A.*  
 Exhibited at the Royal Academy in 1833.
- 65 The Windmill . . . . . *J. Linnell*  
 Exhibited at the Royal Academy in 1847.
- 66 The Dangerous Playmate . . . . . *W. Etty, R.A.*
- 67 The Old Pier, Littlehampton *Sir A. W. Calcott, R.A.*  
 Purchased at the sale of Lord de Tabley's collection.
- 68 The Valley Farm . . . . . *J. Constable, R.A.*  
 The House in this Picture is that in which the Artist was born.
- 69 Port of Leghorn—the Gate leading to Pisa  
*Sir A. W. Callcott, R.A.*  
 Exhibited at the Royal Academy in 1833.
- 70 Lake and Tower in De Tabley Park *J. Ward, R.A.*  
 Exhibited at the Royal Academy in 1815. (Purchased at the sale of Lord de Tabley's collection.)
- 71 Sancho and the Duchess . . . . . *C. R. Leslie, R.A.*  
 A repetition, with many marked improvements, of the picture in the collection of General Wyndham, at Petworth. (Exhibited at the Royal Academy in 1844.) Canvas, 4 ft. 11½ in. by 4 ft.
- 72 Farm-Yard with Cattle . . . . . *T. S. Cooper, A.R.A.*  
 Exhibited at the Royal Academy in 1834.
- 73 A Lady and Dog . . . . . *H. Wyatt*
- 74 The Dame's School . . . . . *T. Webster, R.A.*  
 Exhibited at the Royal Academy in 1845.
- 75 The Ford . . . . . *W. Mulready, R.A.*  
 Exhibited at the Royal Academy in 1842.
- 76 My Uncle Toby and the Widow *C. R. Leslie, R.A.*  
 Uncle Toby is a Portrait of Jack Bannister, the celebrated comedian. (Exhibited at the Royal Academy in 1831.)
- 77 Sketch for the Battle of Trafalgar *C. Stanfield, R.A.*  
 The Sketch for the large Picture painted for the United Service Club.

- 78 Nymphs binding Cupid . . . . . *T. Stothard, R.A.*
- 79 Christ appearing to Mary Magdalen and the other Mary  
*W. Etty, R.A.*  
And as they went to tell his disciples, behold, Jesus met them, saying, All hail! And they came and held him by the feet, and worshipped him. Then said Jesus unto them, Be not afraid: go tell my brethren that they go into Galilee, and there shall they see me.—*Matt. xxviii. 9, 10.*
- 80 London Bridge—1745 . . . . . *S. Scott*
- 81 A Syrian Maid . . . . . *H. W. Pickersgill, R.A.*
- 82 Battle of Borodino . . . . . *G. Jones, R.A.*  
Exhibited at the Royal Academy in 1829.
- 83 Juliet and her Nurse . . . . . *H. P. Briggs, R.A.*  
Exhibited at the Royal Academy in 1827.
- 84 Lake of Como . . . . . *C. Stanfield, R.A.*
- 85 The Last In . . . . . *W. Mulready, R.A.*  
Exhibited at the Royal Academy in 1835.
- 86 The Peep-o'-day Boy's Cabin . . . . . *Sir D. Wilkie, R.A.*  
Exhibited at the Royal Academy in 1836.
- 87 View on the Canal of the Giudecca, Venice  
*C. Stanfield, R.A.*  
Canvas, 2 ft. 11½ in. by 2 ft.
- 88 The Dutch Village . . . . . *Sir W. A. Callcott, R.A.*  
Exhibited at the Royal Academy in 1834.
- 89 Nymphs Bathing . . . . . *T. Stothard, R.A.*
- 90 Italian Girl with Tamburine . . . . . *Penry Williams*
- 91 High Life—Low Life . . . . . *E. Landseer, R.A.*
- 92 Italian Peasants Resting . . . . . *Penry Williams*
- 93 Groups of Bacchanals and Cupids—Sketch for the Stair-  
case at Burleigh . . . . . *T. Stothard, R.A.*
- 94 Window in Venice during the Carnival *W. Etty, R.A.*
- 95 Reading the News . . . . . *Sir D. Wilkie, R.A.*
- 96 The Way to Church . . . . . *Creswick, A.R.A.*
- 97 Falstaff and Mrs. Page . . . . . *Clint, R.A.*
- 98 Il Duetto . . . . . *Etty, R.A.*
- 99 A Coast Sketch—the Boat-house . . . . . *Cooke*



- 100 Portrait of Thomas Morton, Dramatist—three-quarters  
life size *Sir M. A. Shee, P.R.A.*
- 101 Head of a Capuchin Friar at Calais *E. V. Ripplingille*
- 102 Lake Avernus . . . . . *R. Wilson, R.A.*
- 103 Composition—a Battle . . . . . *T. Stothard, R.A.*
- 104 The Saviour—a Study . . . . . *W. Etty, R.A.*
- 105 Edith Discovering the Body of Harold on the Field of  
Battle . . . . . *W. Hilton, R.A.*
- 106 Portrait of John Fawcett, Comedian—three quarters life  
size. *Sir T. Lawrence, P.R.A.*
- 107 Portrait of Miss Stephens, now the Dowager Countess  
of Essex . . . . . *J. Jackson, R.A.*
- 108 Crossing the Brook . . . . . *Witherington, R.A.*
- 109 Fruit . . . . . *G. Lance*  
Exhibited at the Royal Academy in 1848.
- 110 A Magdalene . . . . . *Etty, R.A.*
- 111 Galileo . . . . . *H. Wyatt*
- 112 Red Cap . . . . . *G. Lance*  
Exhibited at the British Institution in 1848.
- 113 The Casement . . . . . *G. S. Newton, R.A.*
- 114 The Greek Girl—a Study *C. E. Eastlake, R.A.*
- 115 Highland Piper and Dogs . . . . . *E. Landseer, R.A.*
- 116 The Cover Side . . . . . *F. R. Lee, R.A.*  
The small group of dogs, keepers &c., was sketched in by E. Landseer, R.A.
- 117 The Dead Robin . . . . . *H. Thompson, R.A.*
- 118 Coast View . . . . . *Sir A. W. Callcott, R.A.*
- 119 The Council of Horses . . . . . *J. Ward, R.A.*  
Exhibited at the Royal Academy in 1848.
- 120 Utrecht . . . . . *G. Jones, R.A.*
- 121 Dr. Johnson in the Ante-room of Lord Chesterfield  
*E. M. Ward, A.R.A.*  
Exhibited at the Royal Academy in 1845.
- 122 Chancel of the Collegiate Church of St. Paul at Antwerp  
*D. Roberts, R.A.*

- 123 The Village Festival . . . . . *F. Goodall*  
 " When the merry hills ring round,  
 And the jocund rebecks sound,  
 To many a youth, and many a maid,  
 Dancing in the chequered shade;  
 And young and old come forth to play  
 On a sunshine holiday."—MILTON: *L' Allegro*.
- 124 Westminster Bridge—1745 . . . . . *S. Scott*
- 125 Cottage, formerly in Hyde Park . . . . . *P. Nasmyth*
- 126 Lake Scenery in Cumberland . . . . . *De Louthembourg*
- 127 The fallen Minister—a Sketch *E. M. Ward, A.R.A.*  
 Exhibited at the Royal Academy in 1846.
- 128 Landscape . . . . . *P. Nasmyth*
- 129 Showery Weather—Scene in Kent . . . . . *F. R. Lee, R.A.*
- 130 Country Cousins . . . . . *R. Redgrave, A.*  
 Exhibited at the Royal Academy in 1841.
- 131 Rustic Children—a Study . . . . . *Gainsborough*
- 132 The Scanty Meal . . . . . *J. F. Herring*  
 Exhibited at the Royal Academy in 1847.
- 133 Study of a Head . . . . . *Hilton, R.A.*
- 134 Bathers Surprised . . . . . *W. Etty, R.A.*  
 Exhibited at the Royal Academy in 1841.
- 135 Study for the Head of a Monk . . . . . *W. Hilton, R.A.*
- 136 The South-Sea Bubble,—A scene in 'Change-alley in  
 1720 . . . . . *E. M. Ward, A.R.A.*  
 " The earth hath bubbles, as the water hath;  
 And these are of them."—MACBETH.  
 " The crowds were so great within doors, that tables with clerks were set  
 in the streets. In this motley throng were blended all ranks, all pro-  
 fessions, and all parties;—churchmen and dissenters, whigs and tories,  
 country gentlemen and brokers. An eager strife of tongues prevailed in  
 this second Babel; new reports, new subscriptions, new transfers, flew  
 from mouth to mouth; and the voice of ladies (for even many ladies  
 had turned gamblers) rose loud and incessant above the general throng."  
 —LORD MAHON'S *History of England*.  
 " Our greatest ladies hither come,  
 And ply in chariots daily;  
 Or pawn their jewels for a sum,  
 To venture it in Alley."—*Ballad of the time*.  
 Exhibited at the Royal Academy in 1847.
- 137 Venice—a View towards the Dogano *R. P. Bonington*  
 Exhibited at the British Institution.

- 138 Interior of a Chapel—The Installation *B. West, P.R.A.*
- 139 The Hop Garland . . . . . *W. F. Witherington, R.A.*  
 Exhibited at the Royal Academy in 1843.
- 140 Interior of a Highland Cottage—The Cradle *A. Fraser*
- 141 Fruit . . . . . *G. Lance*
- 142 The Dying Stag . . . . . *E. Landseer, R.A.*
- 143 Cupid and Nymph—Figures small life size *W. Hilton, R.A.*  
 Exhibited at the Royal Academy in 1828.
- 144 The Meeting of Abraham's Servant and Rebekah  
*W. Hilton, R.A.*  
 "And it came to pass as the camels had done drinking, that the man took a golden earring of half a shekel weight, and two bracelets for her hands, of ten shekels weight of gold. . . . And he put the earring upon her face, and the bracelets upon her hands."—*Genesis, xxiv. 22, 47.*  
 (Exhibited at the Royal Academy in 1829.)
- 145 View of the Grand Canal, Venice *J. M. W. Turner, R.A.*
- 146 The Council of War in the Hall of Courtray *L. Haghe.*  
 Exhibited at the New Water-Colour Society.
- 147 Scene from Le Diable Boiteux . . . . . *A. Egg*
- 148 Malvolio and the Countess . . . . . *D. Machise, R.A.*  
 Exhibited at the Royal Academy in 1840.
- 149 The Fisherman's Home . . . . . *F. Danby, A.R.A.*  
 Exhibited at the Royal Academy in 1846.
- 150 Florimel in the Cottage of the Witch  
*F. R. Pickersgill, A.R.A.*  
 Exhibited at the Royal Academy in 1843.
- 151 A Scene among the Cumberland Mountains—Mist clearing off . . . . . *T. S. Cooper, A.R.A.*  
 Exhibited at the Royal Academy in 1847.
- 152 The Tired Soldier . . . . . *F. Goodall*  
 Exhibited at the Royal Academy in 1842.

## Sculpture.

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### 1 Hylas and the Water Nymphs—a Group in Marble

*John Gibson, R.A.*

When first the balmy spring-tide showers appear,  
And grass-green meads pronounce the summer near,  
The plants and flowers that in the meadow grow,  
A freshening green, or odorous scent bestow ;  
In brazen vase young Hylas went to bring  
Pure fountain-water from the chrystal spring :  
Fast by a lowly dell a well he found,  
With tufted moss and azure hare-bells crowned,  
Cerulean celandine, bright maiden-hair,  
And parsley crisp, and birdweed flourished there ;  
Deep in the fount the Naiads revel keep,  
Or floating, on the moonlight waters sleep ;  
Their midnight voices, rising round the ring,  
Scare the lone peasant from the sacred spring.  
When to the fount the hapless child applied  
His vase capacious to receive the tide,  
The Naiads seized his hand with eager joy,  
And through the sparkling current dragged the boy.—*Theocritus.*

### 2 The Right Hon. George Canning, Prime Minister—died 1827—a bust . . . . . *E. H. Baily, R.A.*

### 3 Sir Walter Scott—a bust . . . . . *Sir F. Chantrey, R.A.*

### 4 Duke of Wellington—a bust . . . . . *E. H. Baily, R.A.*

### 5 Sir Isaac Newton—a bust . . . . . *Baily, after Roubilliac.*

In Newton this island may boast of having produced the greatest and rarest genius that ever arose for the ornament and instruction of the species in philosophical, astronomical and mathematical knowledge.—*Hume.*

### 6 The Marquis Wellesley—a bust . . . . . *J. Bacon, R.A.*

### 7 Dr. Samuel Johnson—a bust . . . . . *E. H. Baily, R.A.*

## In the Hall at the foot of the Stairs

IS THE

Subscription Statue of Sir David Wilkie, R.A.D.C.L.

BY S. JOSEPH.

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This is doubtless a clever performance, and bears considerable likeness of the great artist's features and figure, but the sentiment and the style of costume are not true to his nature. The pallid cheek, light eyebrow, and deep-seated eye of Wilkie, with an eager, rather wild, expression of melancholy, and the unassuming, almost neglected simplicity of his dress, are ill compensated by an intent sharpness, and somewhat of an assumption of cleverness, in the features and the attitude, and a foppish affectation of the artist in the display of his cloak. Great men are not always simple, but when they are so, the appearance, like the stamp on gold or silver, should confirm our estimate of their merit. This error is dwelt upon because, from this statue the next generation may entertain an inaccurate notion of this great man, different, very different from the impression to be received from his best pictures, though not very unlike the tone of some of his letters from abroad when, far from the home-scenes of his best days, he corresponded with princes and statesmen, and aimed at historical painting.

Simple David Wilkie performed some of the most delightful works of art of the age: How far honours and titles added to his talent or fame we have to learn; but surely the initials D.C.L. appear as ill-suited as the theatrical convulsive action of the legs and left hand of this figure.

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Thetis Rising from the Sea to console Achilles for the Loss of Briseis; an oval in alto-relievo, less than half the size of life.

BY T. BANKS, R.A.

“ So saying, she left the cave, whom all her nymphs  
Attended weeping, and where'er they passed  
The parting billows open'd wide a way.  
At faithful Troy arrived, in order fair  
They climbed the beach, where, by his numerous barks  
Encompassed, swift Achilles sighing lay.  
Then, drawing nigh to her afflicted son,  
The goddess, with a piercing shriek, his brows  
Between her palms compressed.”—HOMER.

(Presented by his daughter, Mrs. Lavinia Foster, 1845.)

## IN THE VESTIBULE.

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The WATERLOO VASE claims attention from its size, not for its beauty.

This commemorative work of art is composed of three blocks of marble, originally intended by Napoleon to celebrate his victories; and was to have been placed in the palace of the King of Rome, then in course of erection in the French capital.

On the abdication of the Emperor, these marbles were presented to the Prince Regent, at the instance and through the influence of Lord Burghersh, ambassador at the court of Florence. And the Prince, taking up the original idea, resolved to dedicate them as a memorial of the victory of the allies on the 18th of June, 1815.

The task was confided to Sir Richard Westmacott by the Regent, and the sculptor has confined the design to a representation of the British hero attended by his staff, and issuing his orders for a charge of cavalry on that memorable day.

Besides this principal design, an allegory was adopted, representing the British Monarch seated on the throne, to which Europe has retired for protection, Peace, with her attendant genii, bearing her appropriate symbols, presents, as a trophy of triumph, the palm-branch to the enthroned sovereign of our victorious isle.

The top part of this colossal vase is decorated with foliage, from amongst which the handles issue, forming on the one side a figure of Defeat, and on the opposite one, that of PEACE.

Little judgment has been displayed in the situation selected for depositing this memorial. The deficiency of light renders it impossible to obtain such a view of as would enable any one to see the full amount of its merit or defects.

The celebrated Regent diamond was imperfectly cut in order to leave the precious stone as heavy as possible; beauty was sacrificed to quantity. The same feeling, with much less excuse, has marred all grace and grandeur in this performance. The outline wants variety, undulation, and boldness: it is formal and stiff. Instead of a bold, free, substantial lip, which would have conveyed the appearance of solidity as well as beauty, its meagre straightness destroys the very effect it was intended to produce. If the artist had tried to make a large vase instead of reminding us of large stones, he would have given bold masses of light and shade: it sadly wants them. The figures are a confusion of sameness, the scrolls and handles tame and formal.

Presented to the Nation by his Majesty, King William IV.

THE

# NATIONAL GALLERY.

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## Catalogue of the Pictures.

### 1 The Resurrection of Lazarus . *Sebastiano del Piombo*

“He cried with a loud voice, Lazarus, come forth. And he that was dead came forth bound hand and foot, with grave-clothes: and his face was bound about with a napkin. Jesus saith unto them, Loose him and let him go.”—*John xi. 43, 44.*

The fame of this picture as the rival of Raphael's transfiguration has been the cause of much admiration, but the assumption of so exalted a position renders it peculiarly amenable to criticism. It is not sufficient that it possesses drawing and colouring in a respectable degree, unless it is found to contain also merit in composition, invention and sentiment somewhat approaching to those high qualities in the fine works of Raphael: we proceed to a strict examination.

In an unenclosed burying ground amidst a number of persons Christ, in an energetic attitude, is addressing Lazarus seated on the edge of a stone tomb, eager to be free from linen bandages. Mary Magdalene, on her knees on one side of the Saviour, and St. Peter on the other in a similar attitude, are imploring either his help or his forbearance. Martha, the other sister of Lazarus, and several female mourners are behind on one side, and the Apostles and others complete the grouping on the other.

If we try to imagine, from analogy, how Raphael would have composed this subject, we may suppose that he would have endeavoured to express cause and effect by uniting or combining the action of two separate moments. For this he is actually blamed by hypercritics, as regards the Transfiguration, and the lame man healed in the cartoon of Paul and Barnabas at Lystra, where the crutches are introduced at the moment of sacrifice. The subject of Lazarus requires some such connection of two moments—that where Mary and the apostles solicit supernatural assistance, and the effect of that help in the revival of Lazarus: and how could that be better accomplished than by adhering to the text in the New Testament. At the very moment of their intercession and eager anticipation of a result suited to their faith, a voice from the *cave* should attract attention; the upraised arms and glaring eyes of Lazarus should announce the more than electric force of Divine agency. Has Sebastian del Piombo done this? No! Instead, omitting the *cave*, he has adhered to the first part of the story only in all but the figure of Lazarus, who has had full time to climb out of his tomb without any of those most interested in the event noticing him, and in the figure comfortably but ~~correctly~~ seated beside him on the tomb and already unswathing him. Only an

old man, not likely to have been quick-sighted, and two still further off, look at Lazarus, two others are even staring into the empty tomb.

The action of Mary, of Martha, and St. Peter, are true to the subject at the previous moment; that of Christ is more objectionable, it belongs not to the Lord who thrice wept for those he loved: instead of "LIFTING UP HIS EYES" and saying "*Father I thank thee*," his attitude of direction, or even of defiance, seems more like driving out a demon than raising a virtuous man from *the SLEEP OF DEATH*. The posture of Lazarus is evidently more in respect to the display of picturesque anatomical form than with regard to the subject: the same may be said of the figure relieving him of the clothes, sitting down to his work; the action is indirect and he is devoid of emotion. Altogether, there is much action of a conventional kind, but no taste or judgment or breadth, either in the grouping or the lights and shade; the men's heads are well executed from nature, of a fine severe character; those of the women want grace and beauty. Raphael would undoubtedly have given us more simple dignity, more breadth of masses and of effect, more aerial perspective and variety in the shades, more grace and beauty, more varied expression, more invention and better arrangement. For power of execution, correct outline, general tone of character and of colour, it may vie with the best of painters, but in rivalry of all that moves and all that charms the feelings and understanding of civilized man, it admits not of the comparison. As to the figure of Lazarus, the vulgar glory of the piece, we are told that Sir Thomas Lawrence had "sketches by Michael Angelo for the figure in this picture." This may be: perhaps Sebastian, like most inferior composers, made use of sketches originally intended for some other purpose by the mighty Florentine, and was unable to engraft it properly in his work. Those who have seen nothing of Michael Angelo but the bad copy of his dream, may be excused for ascribing such a figure to that extraordinary man, others ought to know better. Let our countrymen gaze on Francia's beautiful productions, and reflect on the superiority of Raphael, and they will judge between our opinion and that of connoisseurs by profession, who allow not common sense to interfere with conventional technicalities unfounded in nature and fortunately unknown to the bulk of mankind.

Canvas. 12ft. 6in. by 9ft. 6in. (Angerstein Collection.)

Engraved by Vendramini, in 1828.

## 2 Landscape with Figures—Reconciliation of Cephalus and Procris at the instigation of Diana . . . *Claude*

A beautiful composition. The fine mass of trees in the middle of the picture—supported by the mill and the one-arch bridge—the rocks and water, afford a soothing mass of cool shade, boldly relieved on a morning summer sky, in which the distances bathe their silvery tints. The castellated hill and varied scenery complete one of the most delightful pictures in the Gallery. A similarity of tints in this picture with some by his countryman and contemporary Lahyre may be noticed.

Canvas. 3ft. 4in. by 5ft. 4in. (Angerstein Collection.)

Engraved by Brown, 1777.

## 3 A musical Professor instructing his Pupils—five figures, half-length, life-size.

*Ascribed to Titian—though more like Palma Vecchio*

This picture wants everything but colour, and is a sample of the insignificance of that quality when principal, or alone, in a picture. The old man is as soft and



almost as flabby as the woman; the boy is very ugly; and the only part that can pretend to any energy is the face of the man holding a guitar: it reminds one at a long distance of the magnificent head of the friar performing on the harpsichord in the fine picture by Giorgione. It is easier to imitate colour than sentiment; this picture belonged to King Charles I., and may be one of those spoiled by quicksilver in their way from Mantua, and have been skinned in the cleaning and repairing, but it is miserably drawn throughout.

Canvas. 3ft. 2in. by 4ft. 1in. (Angerstein Collection.)

#### 4 A Holy Family—Adoration of a Shepherd Boy. . *Titian*

The virgin mother is middle aged and devoid of all spirituality; but the infant Christ is a beautiful small baby in shadow remarkable for its mellow transparency.

St. Joseph is a fine looking figure, though not in character with our notions of St. Joseph; instead of great humility in countenance and action his attitude, with his long stick across the way, is rather forbidding to the shepherd boy, who is more coarse than lowly, wanting the simple artlessness that we should expect and probably find in Correggio. The colouring and manner of painting are quite worthy of the master, the draperies soft but crisp. A few wrinkles in Joseph's forehead would have been a great improvement.

Canvas. 3ft. 4in. by 4ft. 8in. (From the Borghese Palace. Bequeathed by the Rev. W. H. Carr.)

#### 5 Italian Sea-port at Sunset, with Figures . *Claude*

The orb of day lowering towards sun-set has that smoky haze which gives colour and warmth to the latter portion of a fine day prognostic of continued dry weather. Modern artists deny this sultry atmosphere to Italy. Claude may have done so too whenever he planted his easel some thousands of feet above the level of the sea, but he was too simple and too true an observer to commit that egregious mistake in the low vistas on the sea-coast. In this picture the tone is rather too russety, but the flickering light on the flapping waves, on the fine picturesque architecture, and especially on the animated figures, is peculiarly fortunate. It is a rich composition, with perhaps too much sameness in the colour and execution.

Canvas. 3ft. 3in. by 4 ft. 3in. (Angerstein Collection.)

Engraved by Goodall.

#### 6 Landscape—David at the Cave of Addullam . *Claude*

"And David *was* then in the hold, and the Philistines' garrison *was* then at Bethlehem. And David longed and said, O that one would give me drink of the water of the well of Bethlehem, that *is* at the gate! And the three brake through the host of Philistines, and drew water out of the well of Bethlehem that *was* by the gate, and took *it*, and brought *it* to David: but David would not drink of it, but poured it out to the LORD, and said, My God forbid it, that I should do this thing."—1 *Chron.* xi. 16—19.

The fine silvery tints of the distance, and the strong but transparent shades in front, afford a strength not often attempted by Claude, but very successful in this picture. The misshapen rock that on the third plain fills up the extreme left is hard; other parts are remarkably sweet and rich; such are the left side cliff and trees, with their soft outlines blending into the light atmosphere and the fine mass of trees in the middle of the piece. The figures are too theatrical, and, therefore detract from the effect of the landscape, which ought to be principal, and not be exposed to contrast with anything meretricious.

In the official catalogue this picture is said to represent Sinon brought before

Priam; the details of the painting, however, appear to accord more fully with our description.

Canvas. 3ft. 9in. by 6ft. 2½in. From the Chigi Palace. (Bequeathed by the R. v. W. H. Carr.)

### 7 A Study of Heads (See Companion, No. 37.) *Correggio*

Seven or eight large heads, all from one model, and consequently all alike: alike in form, colour, and character, and, what there was no necessity for, all of one expression. The soft shadows, and simplicity of colour, are what we always find in Correggio, who never required to exaggerate nature, but the general cast is heavy, and the execution deficient in variety; a fault not usual in this master, who seldom failed to detach and distinguish the texture of the hair and draperies.

Anxious to promote the exercise of individual opinion, along with the above, we submit the following from the celebrated and eccentric James Barry, a man of great talent, but who sometimes allowed his enthusiasm to lead him into the bombast of undefined criticism, as we consider it has done on the present occasion. Let others decide. "These two pictures, containing eight or ten heads each, for the broad massive effect necessary for a large composition of figures removed from the eye, and for the enthusiasm, energy, and felicity of their arrangement, as well as broad, noble style of execution, outgo any thing I have ever seen of any other painter. The chiaroscuro, as well of each particular as of the whole together, is of the highest *gusto, and truly divine.*"

Canvas. 5ft. by 3ft. 9in. From the Orleans Gallery. (Angerstein Collection.)

### 8 A Dream—the Vices disclosed at the Last Judgment. *after Michael Angelo*

A very bad copy of one of the finest pictures in the Royal Collection of Spain. It represents more than a dream,—man roused by the angel of futurity to the prospect of retributive punishment, which the artist has supposed to grow out of the peculiar vices of man. The original is about three times as large, and far superior in tone and execution; in it the body of the waking figure is perhaps the most splendid imitation of nature in action that the art of painting affords, and reminds us of the Belvedere Torso, which Michael Angelo studied so earnestly. Other parts of the picture are also very fine, but much less finished. Of all its excellences we have but a faint, very faint, remembrance in the picture before us: it may, however, suffice to show us how much Michael Angelo surpassed commonplace artists in conception and mental energy.

Panel. 2ft. 1in. by 1ft. 9in. From the Barberini Palace. (Bequeathed by the Rev. W. H. Carr.)

### 9 Christ appearing to Simon Peter after his Resurrection *Annibale Caracci*

Fearful of martyrdom, St. Peter, flying from Rome, is met, on the Appian way, by Christ, of whom he asks, "Whither goest thou?" who answers, "To Rome to be crucified."

There is much in a name, but in this picture we find little to admire. The figure of Christ walking forward, and that of St. Peter in basso-relievo, are ill-composed and below the subject, and the aspect of the picture is remarkably cold and hard. The figure of Christ is very carefully executed, and the leg well drawn, as relates to academic form, the foreshortened arm is much too small. The face is

handsome but not spiritual, nor even intellectual. The action of the figure is like an undertaker directing the march of a funeral. The affectation of a dark leg in contrast with and to relieve a light one is injudicious. The St. Peter is worse: hard, flat, crude, and in a constrained attitude, without intense feeling. The blue and the ochry draperies are very inharmonious, and stand in sharp, straight folds, devoid of grace and natural pliancy.

Panel, 2ft. 6in. by 1ft. 9in. From the Aldobrandini Palace. (Parliamentary purchase of Mr. Hamlet in 1826 for £1,500.)

Engraved by G. Doo.

## 10 Mercury Instructing Cupid in the presence of Venus

*Correggio*

The light in this picture has the characteristic brilliancy and softness of the master, the shades his mellow transparency. Beyond that our praise must be very small. The subject was indeed calculated to please, if the archness and beauty ascribed to Cupid, and the grace of Venus, with the vivacity of Mercury, had enlivened the group; but, instead of these requisite distinctions, Venus appears only affected, Cupid an ugly dull scholar, and Mercury a heavy, stupid instructor. In our opinion, a picture so opposed to the fulfilment of its subject is a complete failure however executed; but in this case the drawing is generally inefficient; the colour and fleshy painting alone remain to compensate for the higher qualities of art, invention, or comprehension of the subject, composition, character, and sentiment. But we are told that this picture was in the collection of Charles the First, and, of course, it must be excellent. It was not the only time that unfortunate king was mistaken. We once heard an artist assert that a picture might want drawing, composition, expression, &c., and yet be a fine work of art. To such critics, and to them only, we commend this as a prodigy.

Canvas, 5ft. 1in. by 3ft. (Parliamentary purchase of Mr. Hamlet in 1834, with No. 15, for £11,550.)

Engraved by Arnold de Jode.

## 11 St. Jerome doing Penance—single figure, half-length, life-size . . . . . *Guido Reni*

St. Jerome was born in a town called Stridon, on the confines of Pannonia and Dalmatia. He translated the Old Testament into Latin; and died in the eightieth year of his age. A.D. 422.

An excellent study from nature, boldly painted and indicating great anatomical knowledge.

Canvas, 3ft. 10½ by 3ft. (Bequeathed by the Rev. W. H. Carr.)

Engraved by D. Cunego, for the *Schola Italiani*, 1769.

## 12 A Landscape—the Marriage Festival of Isaae and Rebecca *Claude*

This picture is too much like being made up from various sketches, without that union that nature presents; nor is it a beautiful scene, such as the subject required; the hills in the distance are sharp and ill-shaped, and other portions of the picture are stripy and bald. The sky is alone beautiful, and the trees are carefully executed. It is certainly not a favourable sample of Claude's taste for natural beauty. It is either an unfinished duplicate or a copy from the picture in the Doria Palace, known as Claude's Mill.

Canvas, 4ft. 11in. by 6ft. 7in. (Angerstein Collection.)

Engraved by Mason and Goodall.

13 A Holy Family—figures, life-size . . . *Murillo*

Probably the most pleasing picture in the gallery. The composition, light, and effect, are very striking and agreeable; and the flush of nature that pervades it tells amazingly; the colour is rich, varied, and yet simple. As a picture to charm the eye and soothe the feelings, it must hold a foremost place in the art, but for the higher qualities that rank Raphael, Michael Angelo, and a few others, supreme, it has no pretensions. The Christ is like an amiable little boy looking up to heaven with hope and meekness: he might have looked forward to the living world with an expression of promise and heavenly confidence. The Virgin Mary has the sweetness of countenance we meet among country girls, but we must look to Raphael for the combination of virgin purity, maternal affection, and religious elevation of thought. Even the figure of the Almighty is more indicative of kindness and courtesy in a Spanish gentleman than of the awful power and majesty that beseeem the Creator. The little angels are picturesque and some of them pretty, but the whole of that part of the picture is too strong for aerial or imaginary objects. The figure of St. Joseph well suited the pencil of Murillo: in it his unassuming simplicity is seen to advantage.

Canvas. 9ft. 6in. by 6ft. 10. Painted for the Marquis del Pedroso at Cadiz. (Parliamentary purchase in 1837, from Buckley Owen, Esq., for £5,250.)

14 A Sea-port—the Embarkation of the Queen of Sheba on the occasion of her Visit to King Solomon . . . *Claude*

A clear, bright picture, but it certainly has imperfections, especially on the foreground, which wants power. If we contemplate a space for two feet on all sides of the sun, including the ship and the tower, the soft but almost dazzling light claims full admiration, beyond that, richness and variety, force and freedom, become deficient, especially in the water and the ruins at the front of the painting: nor is the composition some of Claude's best; for instance, on the archway against the sea-tower, six or eight mop-headed orange-trees give an artificial, flimsy appearance, ill-suited to the place. If the view necessitated the representation of such toy-like additions to fortification, he might have so grouped the light house and rigging of ships, with them, as to have softened or disguised the objection. A little of Gaspar Poussin's bold handling in the foregrounds of this, and some other of Claude's larger productions, would have added much to their effect.

Canvas. 4ft 11in. by 6ft. 7in. (Angerstein Collection.)

Engraved by James Pye.

15 "Ecce Homo," (Behold the Man)—five figures, half-length *Correggio*

"Then came Jesus forth, wearing the crown of thorns, and the purple robe, And Pilate saith unto them, *Behold the Man!*"—John xix. 5.

This looks like the centre group of a large picture cut, otherwise the equal alue of the lights and the distribution of the parts would be incomplete; but with that in consideration, the clearness, the sweetness and transparency of the whole show to wonderful advantage what oil-painting is capable of. The drawing is not learned, but the truth and simplicity of nature compensate for that want. Let us now examine more in detail. The action of Christ, rather the position of the hands, is somewhat affected, and the face is not impressed with superior power of mind and intellect: though full of feeling, it is more the feeling of individual suffering than that modification of grief that might become the Saviour of

the world, conscious of the necessity and efficacy of his sacrifice. The sobbing and the cramped action of Mary are so true to the agonies of a fond mother in hopelessness, that it is with reluctance we compare it with what Raphael, Shakspeare, or Milton, would have conceived: If we raise our ideas to their standard, we find that in this picture both mother and son are mere mortals, unsustained by faith and heavenly virtue. Nor is Pilate endowed with that dignity that high station requires and readily assumes. The soldier is more in character to his station and finely executed, but no more Jewish than all the other figures. As a specimen of art this is a magnificent and exquisite performance without deep reading or extreme elevation.

A copy of this picture, by L. Caracci, hangs in the next room, (No. 96.)

Panel. 3ft. 2½in. by 2ft. 7½in. (Purchased by Government from Mr Hamlet, in 1834, with No. 10, for £11,550.)

Engraved by Bettelini.

## 16 A Landscape—St. George destroying the Dragon

*Tintoretto*

“Renowned George, from the fell dragon’s jaws,  
Redeemed Sabrina, Pomil’s only heir, with slaughter  
Of the hell-produced fiend.”—*John Kirke*.

A sample of Tintoretto’s usually powerful execution, but too ill composed to deserve attention from those who care more for the indications of mind and reflection than for bold handling. It does not want energy of intention so much as concentration of interest and good taste.

Canvas. 5ft. 2in. by 3ft. 3in. (Bequeathed by the Rev. W. H. Carr.)

## 17 The Madonna and Child, with Elizabeth and St. John

*ascribed to Andrea del Sarto?*

The doubt of the originality of this performance as a work of this choice master is of importance to his reputation; for it contains little of his usual merits. His rich, soft, mellow tone are indeed here, and also some of his delicate and characteristic variety of execution, but a sad want of his elegance, simplicity, and correctness of form and expression is perceptible, with an affectation of Michael Angelo’s contours and none of his energy. If this is a copy it is not creditable to either party, if considered as original it is still more unfortunate for the fame of so delightful a master. The arms of the St. John and the infant Christ are indeed well drawn; the legs, on the contrary, evince feeble ignorance.

Panel. 3ft. 6in. by 2ft. 8in. From the Aldobrandini Palace. (Bequeathed by the Rev. W. H. Carr.)

Engraved by P. W. Tomkins.

## 18 Christ disputing with the Doctors—a composition of five-figures, half-length . . . . *Bernardino Luino*.

“And it came to pass, that after three days they found him in the temple, sitting in the midst of the doctors, both hearing them and asking them questions. And all that heard him were astonished at his understanding and answers. And when they saw him, they were amazed: and his mother said unto him, Son, why hast thou thus dealt with us? behold, thy father and I have sought thee sorrowing.”—*Luke ii. 46—48*.

This picture is frequently ascribed to the learned Leonardo da Vinci, but it requires very little experience to see that it is the work of a pupil, or imitator, with none of that extraordinary man's knowledge and judgment. Not only is the age of Christ not attended to, but his dress, ornamented with jewels, is out of all character with the circumstances. Equal ignorance of anatomy is observable in the straight inflexible fingers, and the misunderstood form and ties of the muscles of the neck. Addison reckoned Leonardo da Vinci one of the three wonders of the world for knowledge, Lord Bacon and Sir Isaac Newton sharing the palm with him; and the celebrated John Hunter was astonished at the depth and correctness of his anatomical studies; and yet this very ignorant performance has been fathered upon him. Nothing can more forcibly illustrate the reckless want of discretion or of knowledge in pictorial critics. It is simply a beautiful furniture picture in imitation of Leonardo da Vinci's manner. The pretty lady-like face of the Christ, and the variety of other countenances, as well as the freshness of the colouring and careful finish, are as pleasing to the eye as the want of reflection and judgment are offensive to well-cultivated taste. Some have attempted to evade the fault of the suitable age of Christ by supposing the picture to represent other incidents in his life; but the figure is as much too young for them as it is too old for the received title, and is otherwise inconsistent with those apologies.

Panel. 2ft. 10in. by 2ft. 10in. (Bequeathed by the Rev. W. H. Carr.)

Engraved for the *Schola Italici*.

## 19 A Landscape—with the Story of Narcissus . . . *Claude*

“Here young Narcissus o'er the fountain stood,  
And view'd his image in the crystal flood;  
The crystal flood reflects his lovely charms,  
And the pleased image strives to meet his arms.”—*Gay*.

A soft sweet effect of obstructed sun-light, very like some of Wilson's; but the detail is more carefully wrought. There are two masses at different places, the fine group of trees and the castle beyond, whose mellow shade relieves on the glowing sky. The trees are unusually clear and transparent, their masses are bold, but the leaves light and feathery. The intermediate ground is much broken but beautiful; and the distance of sea, hills, and winding shore are carefully and tastefully worked. The large mass of cool, quiet shadow on trees, water, and figures in the foreground, give life to all beyond it, and repose to the whole composition; but that advantage would be much more secured if the single figure of Narcissus on the water's edge broke alone on its solitude. The three nymphs are so many spots, and do not improve the sentiment of the landscape. These doubtful ladies remind us of the description of Italy in Goldsmith's Traveller, “a mistress or a saint in every grove.” As critics we must not overlook two ugly snake-like trunks of trees in the right-hand corner; such neglected eye-sores occur in Gaspar Poussin and in many Italian pictures, scarcely ever in a good Dutch performance.

Canvas. 3ft. 1in. by 3ft. 1in. (Presented by Sir G. Beaumont.)

Engraved by Vivares.

## 20 Portraits of Cardinal Hippolito de' Medici and of Sebastiano del Piombo . . . *Sebastiano del Piombo*

Hippolitus of Medici, nephew of Pope Clement VII., was made a Cardinal at seventeen years of age, and sent to the Emperor Charles V. as legate, &c. He afterwards endeavoured to destroy his cousin Alexander de Medicis, whom the Emperor and the Pope had made tyrant of Florence, in order to place himself in the same odious position; the plot being discovered, he retired towards Naples,

but died on the way thither, it is supposed from poison. He had immense revenues from the church, was much addicted to the theatre, hunting, poetry, and other accomplishments of a fashionable life, affected a military dress, and kept open house, as we are told, "for the unfortunate, and frequently for those who were guilty of the blackest crimes." He died in 1535, aged 23. He was natural son of Julian de Medicis: his own son became a knight of Malta.

The Cardinal appears in this picture a fine-looking fellow with a rather sinister expression, and so well depicted, that we cannot doubt the likeness. His hand is rather swollen. As an individual, the face of Sebastiano del Piombo is less elegant and aristocratic—but even superior for truth and rich execution. There is nothing equal to it in his Lazarus. The deep rich tone of the whole is admirable. The draperies are also very fine.

Panel. 4ft. 6in. by 3ft. 8in. From the Borghese Palace. (Bequeathed by the Rev. W. H. Carr.)

21 Portrait of a Lady—half-length . . . . *Bronzino*

A graceless ugly picture, executed with more skill than taste. The dingy colour of the lady must either be the consequence of Bronzino's eye, an effect common among artists, or we may suppose her to be a relative of the painter. This is the sort of dark tan, so admired by many and so fiercely attacked by Hogarth in his championship of native talent. The shadows are dark but blended off to insipidity.

Panel. 1ft. 11in. by 1ft. 6½in. From the collection of the Duca de San, Vitala of Parma. (Bequeathed by the Rev. W. H. Carr.)

22 A Dead Christ, with Angels . . . . *Guercino*

A fine picture of the second order, wherein the material qualities surpass the intellectual. For drawing, breadth of light and tone, it is an excellent specimen of this master's power, although the upper right arm of the Christ is bent the wrong way: but this is an exception to the general correctness. The angels, as usual, have all the solidity and common feeling of mortality.

Copper. 1ft. 2½in. by 1ft. 5½in. From the Borghese Palace. (Bequeathed by the Rev. W. H. Carr.)

Engraved by P. W. Tomkins.

23 Madonna and infant Christ (La Vierge au Panier) *Correggio*

A pretty subject very prettily treated. The joyful hilarity of the child and the sweet endearment of the mother are delightful: indeed, the expression of Mary is more elegant and elevated than usual in Correggio's pictures, half way between Raphael's refinement and Murillo's simplicity; but the head is large. The drawing of the right leg of the infant is ill fore-shortened. The colour of this picture is soft and delicate, more silvery than others by this master, and the effect is clear, simple, and very brilliant: it is highly finished though freely wrought.

Panel. 1ft. 1in. by 10in. From the Royal Collection of Spain. (Purchased by Government in 1825, for £3,800.)

Engraved by Francesco Aquila, 1691.

24 Portrait of Giulia Gonzago, with the Emblems of St. Cecilia . . . . *Sebastiano del Piombo*

Colossal, not elegant; careful but not delicate; the colouring monotonous and heavy: more like the females in his picture of Lazarus than his splendid

portraits of Hyppolito de Medicis and himself: we are inclined to think that Sebastiano always painted a man's head better than a woman's; in this case, the attempt to flatter a favourite of his patron is far from successful.

Canvas. 3ft. by 2ft. 6in. From the Borghese Palace. (Bequeathed by the Rev. W. H. Carr.)

25 St. John in the Wilderness, filling his Cup from a Riv  
that gushes from the Rock—half life-size

*Annibale Caracci*

A study from nature of little merit, with a back ground landscape superadded which is good but out of proportion. The arm on which the figure should rest is deficient of action: the colouring is monotonous.

Canvas. 5ft. 5in. by 3ft. 1in. (Angerstein Collection.)

26 The Consecration of St. Nicholas, as Bishop of Myra—  
composition of nine figures, life-size . *Paulo Veronese*

St. Nicholas was Bishop of Myra, in Lycia. He was the chosen patron of youth, and is usually styled the "Boy Bishop." He died about A.D. 392. His festival was held Dec. 6. A chapel in Westminster Abbey is dedicated to this Saint.

This fine picture is of a higher order than many of Paul Veronese's can pretend to. It has dignity, expression, and composition in a high degree; and for tone, colour, and bold varied execution would do honour to any painter. The heads are from fine well-chosen models and the action tells its story without confusion. A few incorrectnesses may be remarked as exceptions to the generally fine and accurate drawing, especially the consecrating bishop's right hand, which is ugly and convulsed. As usual, the angel in the upper part of the picture is too substantial, and would require cords to support him as much as any zephyr at the opera: its draperies are indeed much more corporeal than the flimsy textures of the play-house, being made of well spun material calculated to resist the weather, and to withstand wear and tear. The remarkable qualities of this painting are solemnity suited to the subject, freedom and vigour of execution attempred to truth.

Canvas. 9ft. 5in. by 5ft. 9in. (Presented by the Governors of the British Institution.)

27 Portrait of Pope Julius II. (A.D., 1503,) life-size, three-  
quarters . . . . . *Raphael*

There may be sufficient authority for ascribing this portrait to Raphael, and it is in manner very like others of his performances, but it is less characteristic. Had it represented some other pontiff than the marshal Julius, who was more fit to be king of Italy than the head of the church, we should be satisfied with the simplicity and unassuming representation of meekness in old age, not without intelligence, that distinguish it: like many of his works it has enough of soft and rich colouring to convince us that the great master of intellectual art was not so deficient in that respect as recipe critics pretend.

Panel. 3ft. 6in. by 2ft. 5in. From the Falconieri Palace. (Angerstein Col-



28 Susanna and the Elders . . . . . *Lodovico Caracci*

“Now, when the maids were gone forth, the two elders rose up, and ran unto her, saying, Behold, the garden doors are shut, that no man can see us, and we are in love with thee.”—*Susanna* 19, 20.

If we were to give way to our predilections for this excellent painter, we should, like many others, see nothing but what is admirable in this production; but such a display of partiality and feeling to the sacrifice of truth and judgment would ill become us as critics. The story is a simple one, but liable to very different impressions on the beholder, according to his education and habitual dignity of character, or the coarser tendency of his passions and habits. An artist may be supposed to adopt the one or the other intention according to the public or patron he wishes to please. In this composition the intention is doubtful. The action of *Susanna* might have been that of modesty if accompanied by a suitable expression of terror and purity; but it is quite otherwise in consequence of the smirk of the mouth and the leer of the eyes. It would almost seem as though *Lodovico Caracci*, who was a man of better education and thoughts than *Annibale*, intended to rival what is so exquisitely accomplished in the *Venus de Medicis*, a modest delicacy of sentiment in the action, combined with a graceful composure of feature in which lurks an inward glow of un subdued passion. But in this representation of *Susanna* the modesty appears affected and pretended, and the expression is deficient in all the better part.—Nor would it have been commendable if all that is admirable in the *Venus* had been transferred to the canvas, as the sentiment of *Susanna* is so opposite to that of the heathen goddess of passionate love. On the other hand, the elders are coarse heavy persons, not at all remarkable for that glow of excitement, for that false sparkling of the eye that corrupt old age occasionally assumes as the last flickerings of a selfish career of sensuality and intemperance. Neither have they the aspect of men who in outward show ranked as respectable and well-informed. The rich mellow tone, the breadth of light and shade unbroken by accidental folds or forms, the varied texture and the freedom of drawing, are masterly and fine; perhaps the arm of the *Susanna* is more fleshy than elegant.

Canvas. 4ft. 8in. by 3ft. 7in. From the Orleans Collection. (Angerstein Collection.)

29 A Holy Family. (Madonna del Gatta) . . . . . *Barroccio*

A very pleasing *picture* by this imitator of *Correggio*; but in addition to want of reflection and common sense, which we consider as ridiculous in art as it would be in a poem, we may add, that the faith and good feeling that are essential to religion are also wanting. A pretty little curly-headed boy, *St. John*, clutching a goldfinch, holds it up as an enticement, to the carnivorous propensities of a cat, for the amusement of the infant Saviour. The *Madonna* points with interest to the fun, and *St. Joseph* looks on with complacency. Of such a subject we can only say that ignorance and cruelty usually go together, but here they are wound up with infantine mirth and unconsciousness so as to disguise and exasperate the want of feeling. The composition is very pleasing, and the colouring harmonious, though, as usual with *Barroccio*, it is the anatomy of *Correggio* without his luminous pulpy skin. The two infants seem to have been copied from handsome nature; but *St. Joseph* and the *Madonna* are like blurry reminiscences of another's peculiar productions. Had *Barroccio* only seen, and never copied, *Correggio's* pictures, and have reasoned more, he would probably have been a great painter.

Canvas. 3ft. 9in. by 3ft. From the Cesare Palace at Perugia. (Bequeathed by the Rev. W. H. Carr.)

Engraved by A. Cardon.

30 A Sea-port.—The Embarkation of St. Ursula and her Virgin Companions . . . . . Claude

It is unnecessary to criticise severely the figure subjects of this delightful painter of land and water, sky and trees, and all the charms of atmosphere and vegetable life, of the retirement of the woodlands and the splendour of palatial architecture. The stories introduced are mostly such as an uneducated man, on obtaining a smattering of mythological or legendary lore, is likely to affect, the romance of poetry and history : they necessarily appear as appendages more or less inconsistent with the style and circumstances of surrounding objects. A Queen of Sheba, or St. Ursula, embarking on board a frigate, or even a seventy-four gun ship, is not more inconsistent than King David in the dress of a bandit of the seventeenth century. The friends of Claude may indeed point to others of more instruction, such as Salvator Rosa, Rubens, and the like, as even more guilty of vulgar ignorance. Be it so ; whilst we turn our attention to the brilliancy of light liberally sprinkled over the rich and elegant Italian architecture : the flapping waves and various well-rigged vessels in the port ; the sunny distance and the silvery reflexes on nearer objects are very beautiful ; nor, apart from the title, are the figures contemptible : let it be a preparation for some courtly trip or regatta, and their actions will not offend, but rather assist the composition. We here again see orange-trees and myrtles, indicative of a genial climate in unison with the sunny splendour that gladdens all around ; but here they are better introduced than in No. 14 : they belong to a palace, not a fortress : they harmonize with other objects : in port they are in character. The management of masses and details is so admirable that a complete harmony of breadth and of crispness is accomplished. This is indeed one of the few large pieces by Claude in this collection which convey an idea of his powers.

Purchased by Mr. Locke of Norbury Park, from the Barberini Palace ; sold afterwards to Mr. Van Heythuson, for £3,000 ; it then passed into Mr. Des Enfants' hands, who sold it to Thomas Moore Slade, Esq., for £1,200. Sold to Mr. Angerstein, for £2,500.

Canvas. 3ft. 8in. by 4ft. 11in. (Angerstein Collection.)

Engraved by Fittler.

31 A Landscape with Figures ; representing Abraham proceeding to a high place for the Sacrifice

*Gaspar Poussin*

The works by this master in our national collection are generally choice examples of his talent, and therefore give him almost undue advantage over rivals less favourably represented ; the one before us is a very rich scene, executed with uncommon vigour and effect. The free but judicious touch, so peculiarly characteristic of rocky mountains, varies with the softer and rich foliage in a masterly style, and with equal truth. The scene is one of those expanses of rich and varied nature, comprising water, hills, and vales, in endless profusion, seen through the opening of a fine foreground of hill and trees that ever charm the lovers of nature. All is boldly, yet most carefully studied, every part relieving in due proportion, and displaying that knowledge of composition without which even the imitation of beautiful nature is often marred. The only exception worth mentioning is the light cloud that curves round the outline of the tree in the middle of the picture. The brilliancy of the sky is just in due harmony with the bright distance and the well-rounded and effective masses on the foreground. When we contemplate this highly-wrought, well-understood picture of nature, we feel the same satisfaction as we do from a fine engraving by Vivares or Woollett ; and

either case proves that, even in landscape, all the rich and gay tints of the pallet are not needed to please us. Critically speaking, this masterpiece, however powerful its effect, has but a moderate share of colour, black, white, and green prevailing over more decided prismatic tints. If we compare it with the Claudes, we shall find it powerful through the effect of light and shade, but cold of colour. This artist has a great advantage in the sober but really effective introduction of figures into his compositions: other figures toiling up the hill would have been quite as appropriate as Abraham with a torch, and Isaac with a faggot, but the harmony of colour, effect, and action, is complete.

Canvas. 5ft. 3in. by 6ft. 6in. From the Colonna Palace. (Angerstein Collection.)

Engraved by John Pye.

### 32 Ganymede carried off by Jupiter's Eagle—life-size *Titian*

“Flush'd Ganymede, his rosy thigh  
Half covered in the eagle's down,  
Sole as a star, shot through the sky,  
Over the pillar'd town.”—*Tennyson*.

This is a fine composition, less powerful and less studied than Michael Angelo's of the same subject; but the action of the boy, indicative of anxiety without chance of an alternative, and the eager eye and beak of the eagle, produce a fine effect, well sustained by the rich flesh-colouring. The fault of the piece is that it is over-wrought, and consequently the freshness of animation, as well as of tint and touch, is partly obliterated; it is, therefore, more fit for a nobleman's mansion than a national edifice.

Engraved by D. Cunego for the *Schola Italici*.

Canvas. An octagon—5ft. 8in. in diameter. From the Colonna Palace. (Angerstein Collection.)

### 33 The Vision of St. Jerome—The Virgin sitting in the clouds, with the youthful Christ resting on her lap; St. John the Baptist sleeping below. . . *Parmegiano*

One of the most distinguished performances of this singular artist; it possesses most of his beauties, and a large share of his vicious excess. Signiorrelli and Michael Angelo, painting for the Florentine republic, had carried energy and majesty to a prodigious height of epic dignity. Leonardo da Vinci and Raphael suited also a varied patronage. Titian and Correggio turned their eyes towards the more enticing charms of colour and of grace as leading qualities in art. Some sudden change of social circumstances might have regenerated former enthusiasm or have kindled fresh originality; but the loss of their commerce had enfeebled the Italian states; the loss of freedom had paralysed their energies; and patronage, no longer national or emulous, was becoming a fashion and not a necessity. Manly rivalry and unaffected criticism were supplanted by genteel connoisseurship and precedent. For this transition state of taste Parmegiano was peculiarly suited; and no doubt his employers found in this very picture the majesty of Michael Angelo, the elegant refinement of Raphael, the rich colouring and tone of Titian, and the grace of Correggio. And so may fashionable connoisseurs of the present day; but those who value the untrammelled freshness of original genius will see only the *mimic affectations* of composition, majesty, and grace. St. John, a portion of the vision, is the vigorous and most solid part of the picture, and the living man the faintest. This is not very consistent. This figure of St. John, the inhabitant of a wilderness, instead of the  
of action suited to his mode of

life, has the contortion and affectation of an amateur performer on the stage: it is true that the head has enough of character and expression to convince us that the artist would have done well if he had dared to feel nature in his own way without considering what others wished him to do; if he had added dignity and enthusiasm to the features of a mountain goat-herd, or boldly copied the mystic wildness of some holy friar untainted by the vanities of fashion. The Madonna and Christ have the appearance of being painted from a dexterous sketch after figures by Raphael with a considerable infusion of Michael Angelo's arrangement and affectation of attitude, and the sleeping St. Jerome reminds us of some of Correggio's most awkward foreshortenings. All this is certainly performed with considerable skill, and the tone of the whole picture has much of Titian's richness and depth, the imitation of colour being more practicable and less offensive than that of form or sentiment. It is a conspicuous but meretricious production.

Panel. 11ft. 6in. by 5ft. Painted for the Buffaline family in 1527. (Presented by the Directors of the British Institution, who gave for it £3,050.)

Engraved by Bonasoni, a contemporary of Parmegiano.

### 34 Adonis quitting Venus for the Chase . . . . . Titian

“Rose-cheek'd Adonis hied him to the chase;  
Hunting he loved, but love he laugh'd to scorn;  
Sick-thoughted Venus makes amain unto him,  
And, like a bold-fac'd suitor, 'gins to woo him.”—*Shakspeare.*

One of several pretended originals. This picture is composed of a display of form, especially the figure of Venus, which affords a beautiful academic outline. The Adonis is better for attitude suited to the subject, but sadly deficient in elegance and dignity; although supposed to represent Philip II., the figure is short and vulgar, the arms long and the leg a little bandy: they are probably portraits of some nobleman and his mistress, and indicate the early application of the arts to individual vanity so denounced by Professor Fuseli as frequent in England from the reign of King Henry VIII. to our own days. The Cupid in the background is clumsy and devoid of grace. The whole merit of the piece must be sought, and will be found, in the colour and mode of painting, and so far it is harmonious, rich and pulpy, perhaps too much alike all over, but displaying great freedom and talent.

A repetition of this picture is in the Dulwich Gallery. (No. 263.)

Canvas. 5ft. 9in. by 6ft. 2in. (Angerstein Collection.)

Engraved by Giulio Sanato, 1558.

### 35 Bacchus and Ariadne . . . . . Titian

—————“Young Bacchus, flush'd  
With bloom of youth, came flying from above,  
With Satyrs and Sileni born  
In Indian Nyse. Seeking thee he came,  
O Ariadne! with thy love inflamed.  
They blithe from every side came revelling on,  
Distraught with jocund madness, with a burst  
Of Bacchic outcries, and with tossing heads.  
Some shook their ivy-shrouded spears, and some  
From hand to hand, in wild and fitful feast,  
Snatch'd a torn heifer's limbs; some girt themselves  
With twisted serpents,” &c.—*Catullus.*

The splendour and yet perfect truth of the colouring of this picture must convince us of the superior excellence of Titian in that portion of the art. To those who may have been struck with the gaudy blue that threw some of the draperies and the distant mountains out of harmony before the picture was lately painted, it may be right to mention that, the blemish was the consequence of a chemical effect of ultramarine blue on lakes and some other colours glazed over them or mixed with them, which in time it destroys. All besides in this painting is so pure and free from affectation of colour, and so varied, that, to artists who require the precedent of high authority and example in support of nature it is of singular value. The drawing is also generally good, though somewhat deficient in elegance. Another recommendation is the great amount of action in the figures without violence. The choice of his principal characters, Bacchus and Ariadne, is hardly satisfactory. Whatever some critics may have said to swell out a sentence, we not only do not find any of what is bombastically called divine, but we think we have often seen much finer nature; and the Ariadne has none of the majestic form indicated in the magnificent antique bust; nor is she sufficiently young or elegant. The Bacchante playing the cymbals, and the little satyr dragging after him a calf's head, are full of animation and of the spirit of the subject, and much of the same joyous vivacity is perceptible through the other attendants on the jolly young Bacchus. As to the landscape distance, it is by no means equal to some other backgrounds by the same master: that of his Peter Martyr is probably, for truth, force, character, tone of colour and execution, the finest in existence: that before us, with some of its character, is however patchy and unequal: the distant hills, as above-mentioned, are injured by the crude working up of the ultramarine, but the masses of leaves on the trees are very much heavier than in Titian's best works. The draperies are mostly freely wrought, flowing, vigorously painted in his usually bold manner: some are, however, too much detailed, and the white one on the ground with an empty jug looks like an early example of that loose practice, which afterwards prevailed, of composing pictures on scholastic principles of equal proportions, however superfluous to the subject the additions might be. If this performance was executed for the Duke Alphonso of Ferrara, in 1512, it evinces already a great difference between the pure or even rigid style of the republics of Etruria and the florid taste of the aristocracies of the Adriatic. Much has been said of the extraordinary display of knowledge of the subject: most of the episodal illustrations are from poems to which a reference was not very difficult. Several crude or scratchy lights that impair the harmony are the work of the cleaners.

Canvas. 5ft. 9in. by 6ft. 3in. From the Villa Aldobrandini. (Purchased by Government, in 1826, from Mr. Hamlet, for £5,000.)

Engraved by Andrea Podesti, 1636.

### 36 A Land-Storm

*Gaspar Poussin*

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“The clouds,  
 From many a horrid rift, abortive pour'd  
 Fierce rain with lightnings mix'd, nor slept the winds  
 Within their stormy caves, but rush'd abroad  
 From the four hinges of the world, and fell  
 On the rent wilderness, whose tallest pines,  
 Though rooted deep as high, and sturdiest oaks,  
 Bow'd their stiff necks, loaden with stormy blasts,  
 Or torn-up sheer.”—*Milton*.

A grand impression of awful nature. Amidst mountains, where the earthquake has formerly done its part in progressive creation, the wind and thunder are fixing

the impress of their powerful agencies. The commotion of the clouds is boldly and effectually dashed in, and the flashes of light shine cold and vivid amidst the black masses. One of them renders conspicuous the thunder-riven tree—the instantaneous consequence of the electric fluid; rain pours in torrents over the hills and aged trees. The whole looks like a masterly production worked with extreme energy and impulse in presence of the furious elements; on this account the details may be supposed to be inferior to those of No. 31: the two trees above the shattered trunk are, indeed, unfortunate specimens, as they receive a bright light that renders their ugliness conspicuous in contrast with the gloomy wonders of this great work. The men and the sheep are capitally put in.

Canvas. 4ft. 11in. by 6ft. From the Lansdowne Gallery. (Angerstein Collection.)

Engraved by Vivares.

### 37 A Study of Heads (See Companion, No. 7) *Correggio*

These Heads are better than those already described: they evince rather more energy, and the intervening shadows and coloured draperies give them more effect; but they are all alike, and remarkably like the lamb's head at the bottom of the picture. The shadows are beautiful, and the light clear and soft.

Canvas. 5ft. by 3ft. 6in. (Angerstein Collection.)

### 38 The Seizure of the Sabine Women . . . *Rubens*

Romulus, in order to people his newly-founded city, proclaimed a festival in honour of the god Consus, and invited the neighbouring Sabines to the public games; when, at a signal from Romulus, his soldiers rushed in upon them sword in hand, and carried off the women, whom they forced to become their wives.

This is either a fine or a contemptible specimen of this great painter's talents according to the ordeal by which it is tried. If action, expression, and splendid colouring suffice, then its claims are great, but it does not so well encounter the test of common sense and of consistency. Under the inspection, and at the command of Romulus, a number of defenceless women are attacked with fury and every *indication of courage* by a crew of armed ruffians. How the Sabine women happen to be without friends to attempt their protection we cannot perceive, nor why the Roman soldiers, sword in hand, and some with bucklers in an attitude of defence, exhibit every symptom of rage instead of affection. Equal want of discretion is to be found in the architecture and the ladies' dresses, both in the style of the early part of the seventeenth century. The drawing shows anatomical knowledge and much power and freedom, but no taste, all the women being heavy and fat. The colour is splendid and light, such as would befit a joyful scene. There is immense facility and power of execution.

Panel. 5ft. 7in. by 7ft. 9in. (Angerstein Collection.)

Engraved by James Stewart.

### 39 The Nursing of Bacchus, by the Nymphs and Fauns of Eubœa . . . *Nicholas Poussin*

“Bacchus, that first from out the purple grape  
Crush'd the sweet poison of misused wine.”—*Milton*.

The intentions in this picture are pretty, but the composition is too much broken, and the effect flat and deficient in life and brilliancy. The goat ought to have added to the interest and picturesque effect, but it is stiff and ill-executed.

Canvas. 2ft. 6in. by 3ft. 1in. From the Colonna Collection. (Bequeathed by G. J. Cholmondely, Esq.)

40 A Classical Landscape—Phocion . . . *Nicholas Poussin*

“Supposed to represent Phocion, in an undyed robe, washing his feet at a public fountain, an emblem of the purity and simplicity of his life.”—*Official Catalogue.*

Has great solemnity and bold masses, but, for a landscape, wants detail and finish with the gradual connecting touches that flutter through varied nature. The figures are of a fine order.

Canvas. 2ft. 6in. by 3ft. 7in. (Presented by Sir G. Beaumont.)

Engraved by S. Baudet.

41 The Death of Peter the Martyr . . . *Giorgino*

A sketchy painting, like a first conception of the subject crude and square. As such the hard black shadows give but an imperfect idea of Giorgino's rich colouring and transparent reflections. Nor will those who know his pupil Titian's noble picture of the same subject think much of this composition and drawing compared with its transcending merits, but the comparison of a first thought and a matured production has great interest for those who can trace the progress of the human mind.

Canvas. 3ft. 4½in. by 4½ft. 9½in. (Bequeathed by the Rev. W. H. Carr.)

42 A Bacchanalian Scene . . . *Nicholas Poussin*

“Whence come ye, jolly satyrs? whence come ye  
So many, and so many, and such glee?  
Why have ye left your forest-haunts, why left  
Your nests in oak-tree cleft?

For wine, for wine, we left our kernel tree,  
For wine we left our heath and yellow homes,  
And cold mushrooms,

For wine we follow Bacchus, through the earth,  
Great God of breathless cups and chirping mirth,  
Come hither, lady fair! and joined be  
To our mad minstrelsy.”—*Milton.*

A scene of fun and drunkenness, full of action and expression, varied character in form and colour, and very like nature. The drawing is purer and better than most of Poussin's, for he generally indulged in the delineation of injured or vulgar forms, especially in the feet: one of the female centaurs is beautifully painted, drawn, and coloured, and all are very skilfully designed and executed; but some of the intentions are far more disgusting than Hogarth's incidents in Gin-lane, without being conducive to a moral purpose. Here also we must notice that barbarous mode of filling up a corner of the composition by a graceless dab of drapery on the ground.

Canvas. 4ft. 8in. by 3ft. 1in. From the Barberini Palace. (Angerstein Collection.)

Engraved by George Doo.

43 Christ taken down from the Cross: a Study in black  
and white . . . *Rembrandt*

‘And, behold, *there was* a man named Joseph, a counsellor, *and he was* a good man, and a just (the same had not consented to the counsel and deed of them); *he was* of Arimathea, a city of the Jews: who also himself waited for the kingdom of God. This *man* went unto Pilate, and begged the body of Jesus. He took it

down, and wrapped it in linen, and laid it in a sepulchre that was hewn in stone, wherein man never before was laid."—*Luke* xxiii. 50—53.

Either a sketch for a large painting or a preparation for a more highly coloured and finished picture. In whichever light an artist considers it, it is of great value in his studies. As a beginning, this mode of putting in the effect of light and shade without the distraction of colour is likely to secure the best qualities of composition. Its other preparations in the same way and some in different stages of progressive finish and colouring by this master as well as by Rubens and Vandyke are to be met with; it would seem that this was a usual mode with those eminent colourists. The composition, effect, and expression in this little picture are very good, especially the centre of light on the body of Christ, with its gradually and beautifully softening ramifications: unfortunately the figures are without grace, and vulgar.

Panel. 1ft. 1in. by 11in. (Presented by Sir G. Beaumont.)

Etched by Rembrandt.

#### 44 Charity—Three Figures in a Landscape *Giulio Romano*

Dufresnoy and Sir Joshua have pretended that this painter was more imaginative and poetical than Raphael or any other whatever, but they have not been able to engraft that opinion on public estimation; nor will this little picture forward their object. It is a careful composition of a nurse and two children, very like what a young man might do who had not sufficiently conquered the difficulties of execution to give utterance to sympathy and intelligence. So imperfect is it in conception, that Mr. Ottley thought it more like Latona and her infants; and Mr. Landseer, with somewhat more reason, supposes it to represent the Madonna and infant Christ with the young St. John; but even this requires a sacrifice of all distinctive illustrations. The execution is, like the composition, careful mediocrity. We do not deny that Giulio Romano was often a good artist, and on a few occasions a great one: his martyrdom of St. Stephen is a masterpiece, full of grandeur and character, but his affectation of learning, his frequent application of his talent to the ornamental or even corrupt purposes of his employers, took from him that mental refinement which generally distinguishes Raphael's works from his. Many of his performances are as rough and dry as scene-painting.

Panel. 10ft. by 1ft. 1in. From the Aldobrandini Palace. (Bequeathed by the Rev. W. H. Carr.)

#### 45 The Woman taken in Adultery *Rembrandt*

"And the scribes and pharisees brought unto him a woman taken in adultery; and when they had set her in the midst, they say unto him, Master, this woman was taken in adultery, in the very act. Now Moses in the law commanded us, that such should be stoned: but what sayest thou? This they said, tempting him, that they might have to accuse him. But Jesus stooped down, and with his finger wrote on the ground, *as though he heard them not*. So, when they continued asking him, he lifted up himself, and said unto them, He that is without sin among you, let him first cast a stone at her. And again he stooped down, and wrote on the ground. And they which heard *it*, being convicted by *their own* conscience, went out one by one, beginning at the first, *even* unto the last; and Jesus was left alone, and the woman standing in the midst. When Jesus lifted up himself, and saw none but the woman, he said unto her, Woman, where are those thine accusers? hath any man condemned thee? she said, No man, Lord. And Jesus said to her, Neither do I condemn thee; go, and sin no more."

*John* viii. 11.



This is one of Rembrandt's esteemed pictures, a fine one, though not quite equal to the estimation of those who place it at the head of that extraordinary painter's productions. The story is told with effect, and every figure in the composition is interested in the circumstance: the by-play has a completeness no stage performance ever comes near to. The awful majesty of the temple, the brilliant effect yet modest colouring of the whole are admirable: the two principal figures, however, are not equal to our expectations: the Saviour is in most respects quite a contrast to that of Luini at No. 18. If in that picture he is effeminate and sumptuous, in this he is too much like a wild missionary clothed in a smock-frock: it has enthusiasm but not refined dignity, expression without superior intelligence. As to the costume and the style of architecture, they show that contempt for congruity and information fatal to characteristic propriety that stamps Rembrandt and many other artists, with the stigma of ignorance, although it does not blind us to the impulses of their native untutored genius.

Panel. 2ft. 9in. by 2ft. 3in. (Angerstein Collection.)

Etched by Burnet; engraved by Fry.

46 Peace; with Minerva driving away Mars and the horrors of War—An Allegorical composition of fourteen figures—life-size . . . . . *Rubens*

Before the late unfortunate cleaning this was the most splendid picture in our National Collection. With colouring as brilliant and perhaps as true to nature as Titian's Ariadne, it was throughout more firm and free in its execution. The contrast of the ruby-toned Pan on the fresh carnations of the figure of Peace was striking and beautiful from its extraordinary richness and variety. The head of Mars, probably a portrait, is a fine countenance, animated with a compound expression such as Rubens often sought and frequently excelled in; the attendant horrors of war are also energetic and characteristic. Of the Minerva who expels them we cannot speak so favourably. The leopard playing with grapes and other fruits that Pan pours from his cornucopia is a magnificent episode, conceived and, before it was injured, executed with wonderful spirit and truth. The figure of Peace feeding the rising generation was full of sweetness and benevolence, and, though rather large, graceful. Those of Zephyrus, of Opulence crowning the group of children in front (painted after the family of his countryman, Sir Balthazar Gerbier, of artisto-diplomatic notoriety) full of life and brilliancy. The Cupid in front was a rare example of drawing with exquisite colouring. For splendid execution it was a masterpiece and in the higher qualities certainly one of the most beautiful productions in this fanciful branch of art the world possessed. The distance was always too prominent. All that could remain without the exquisite finish is still here, but with occasional crude spots that render it an injured performance.

Mr. Landseer has enthusiastically dwelt on the importance of this picture as a present from Rubens to Charles the First in commemoration of the peace which the painter persuaded the king to conclude with his master, the King of Spain:—as a proof of the sincere and generous disposition of both, of their good sense, taste, and benevolence. He exults, he admires, he revels in the object of Rubens in offering this magnificent present to Charles. If we looked no further into this important event than Mr. Landseer, in his admiration, has done, we should agree with all that gentleman has said on the subject, we should join in his approbation but there is a sinister side of the affair which he never saw. Rubens was the servant of Philip III., King of Spain, and we grieve to say an enemy to his country's freedom. He was sent to England for the purpose of persuading Charles to join Philip the Catholic in the destruction of the United Provinces, with a pro-

mise of a part of Holland as his reward. The treaty was really signed by Charles's ambassador, Sir Francis Cottington, at Madrid, but it was not ratified, for the influence of Richelieu, the tears and entreaties of Queen Henrietta Maria, and the spirit of this nation caused King Charles to falter in his desperate proceeding. He accepted the bribe from Rubens' hand, but he dared not to avow and fulfil the base contract. He afterwards sent the intriguing Gerbier into the Netherlands in the hope of seducing the people from their allegiance to Spain, and getting them to elect him as their sovereign. By such proceedings he excited the contempt of the Dutch, who under Van Tromp and De Witt, in 1639, destroyed the Spanish fleet in Dover harbour, in despite of King Charles' outraged authority, and in presence of an English fleet; "whilst the English people witnessed the destruction of the Spanish papists with joy and exultation." After his death the king's pictures being sold by the Puritans, this remarkable one was taken to Genoa as an ornament to the palace of the Doria family of illustrious merchants. The commercial prosperity of that city and the wealth of individuals having ceased, it was purchased by the late Duke of Sutherland for 4,000*l.*, and presented by him to the National Gallery. This is the real history of this picture, and we feel assured that Mr. Landseer will not quarrel with us for putting it in its true light.

Canvas. 6ft. 6in. by 9ft. 9in.

Engraved by Heath.

#### 47 Adoration of the Shepherds . . . . . *Rembrandt*

"And it came to pass, as the angels were gone away from him into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. And they came with haste, and found Mary, and Joseph, and the babe lying in a manger."—*Luke* ii. 15—17.

So far as effect is concerned this is even superior to the picture of the Woman taken in Adultery (No. 45): it is more simple and true, but here again the principal figures are faulty from want of elegance and refinement: the blaze of light upon them, the softened yet strong effect of the man who is relieved in dark upon that effulgence, the general composition and the execution are very fine: the character of the Shepherd would satisfy us also if the object of devotion and the immaculate mother were of a higher character.

Canvas. 2ft. 1in. by 1ft. 10in. (Angerstein Collection.)

Engraved by Burnet.

#### 48 Landscape: Tobias and the Angel . . . . . *Domenichino*

"And as they went on their journey, they came in the evening to the river Tigris, and they lodged there. And when the young man went down to wash himself, a fish leaped out of the river, and would have devoured him. Then the angel said, Take the fish, and the young man laid hold of the fish and drew it to land."—*Tobit* vi. 1—3.

An interesting well selected view from nature; but its quality of execution and effect partakes too much of the solid masses and general surfaces that historical painters prefer: it has too much the appearance of objects arranged in a room and lighted through a window, not enough of the atmospheric featheriness of outdoor landscape. The figures are well painted and the whole shows great judgment and talent, and much truth.

Copper. 1ft. 5½in. by 1ft. 7in. From the Colonna Palace. (Bequeathed by the Rev. W. H. Carr.)

49 Portraits: three Heads—half-length . *Vandyck*

The principal head is very brilliant and expressive, but the execution wants precision, and the hand which is affectedly exhibited for admiration is long, meagre, and graceless. The second face is also well though very subordinate from the subdued effect. The likenesses are evidently excellent and the colouring fine, but they want a little more delicacy of finish.

Canvas. 3ft. 9in. by 3ft. 9in. From Sir Joshua Reynold's collection. (Angerstein Collection.)

Engraved by J. H. Robinson.

50 St. Ambrose refusing to allow the Emperor Theodosius to enter the Cathedral at Milan while under the ban of the Church for the massacre at Thessalonica . *Vandyck*

With Rubens' imperfections this lacks his fire: an imitation of one master by another is never successful unless it is a marked improvement on the original. The conception here wants intensity and homogeneity. The Emperor is deficient in dignity and the Saint in apostolic spirituality. The by-play of the spectators is very imperfect; the animation not being varied according to the age and circumstance. In freedom of execution, in colour, and effect of daylight, it is however, a brilliant performance, though some parts, especially the hands, are too large: the heads are strong imitations of nature. The costume is very faulty, as in the introduction of the mitre and crosier with the Roman Sagumand, buskins, &c.

Canvas. 4ft. 10in. by 3ft. 9in. (Angerstein Collection.)

Engraved by J. H. Robinson.

51 Portrait of a Jew Merchant—three-quarters, life-size, *Rembrandt*

A very powerful representation of an unpolished wealthy individual. The rough features, the grizzly beard, and warm fur cap; the substantial drapery and somewhat clouded splendour of effect are worked to a good purpose with a masterly hand. It is characteristic, picturesque, and possesses a sort of savage dignity.

Canvas. 4ft. 5in. by 3ft. 5in. (Presented by Sir G. Beaumont.)

Engraved by Burnet.

52 Portrait of Cornelius Vander Geest—half-length, life-size, *Vandyck*

Here Vandyck appears to wonderful advantage. After gazing at a fine portrait by Rembrandt we come to a still finer by his more aristocratic contemporary. The colouring, breadth of light, delicacy and truth of detail, and, above all, the sentiment of thoughtful refinement in this face speak forcibly in support of the eloquent powers of the art; it is indeed a prodigy of execution under good judgment and excellent taste. If we had seen no other proofs of their talent, we should unhesitatingly give the palm to Vandyck; but we must not forget that in historical composition he was too much disposed to oscillate between Titian and Rubens at the expense of originality, whilst Rembrandt, with certainly less grace and elegance, surpassed him greatly in original power, in conception, and intense varied expression.

Erroneously called "Gervartius" in the Official Catalogue.

Panel. 2ft. 7in. by 2ft. 2in. (Angerstein Collection.)

Engraved by G. Doo.

53 Landscape—Evening ; with Horses, Cattle, and Figures . . . *Cuyp*

"The evening now with blushes warms the air,  
The steer resigns the yoke, the hind his care,  
The clouds above with golden edgings glow,  
And falling dews refresh the earth below."—*Garth*.

This painter was too contracted in his views of Nature to rank as one of high poetical claims, but the brilliancy and sweetness of his sunny effects charm the eye and please the fancy of all who delight in the recollection of a mild summer's day. This is a good specimen of his talent, every part is well and carefully executed, the effect is simple and true, the composition unaffected and rich. The variety of figures and animals, of sunny sky and reflective waters, of hill and tree and shelving banks, is truly delightful ; and though no part would perhaps stand a stern criticism beside a fine Paul Potter, in the absence of that wonderful painter's productions, this appears all that we can desire ; every detail joining harmoniously the various parts of the soothing scene. Its details are since the late cleaning more distinct, but the whole is less sunny.

Canvas. 4ft. 4in. by 6ft. 6in. (Angerstein Collection.)

Engraved by Goodall.

54 A Woman standing in the Water . . . *Rembrandt*

"Rembrandt's bathing nymph  
Dipping her lovely limbs in the translucent lymph."—*J. P. Davis*.

A figure as remarkable for the skill of the artist as for the absence of all pretensions to refinement. We have heard artists of reputation extol this vulgar performance as more extraordinary than the intellectual purity of Raphael ; and our quotation is an instance of the infatuation. This is artistic criticism in its worst form ; placing very coarse nature above intellect : for effect and colour it is indeed excellent.

Panel. 2ft. by 1ft. 6½in. (Bequeathed by the Rev. W. H. Carr.)

55 Landscape with the Death of Procris . . . *Claude*

"Cephalus, whose name was worn  
Within the bosom of the blushing morn,  
He had a dart was never set on wing,  
But ~~both~~ <sup>both</sup> ~~he~~ <sup>he</sup> ~~with~~ <sup>with</sup> it

Coming where he lay  
wearied with hunting all a summer's day,  
He somewhat heard within the thicket rush,  
And dreaming it some hart hid in a bush,  
He ~~threw~~ <sup>threw</sup> himself, then set on wing a dart,  
When ~~he~~ <sup>he</sup> took a sad rest in the restless heart

Of his chaste wife, who, with a bleeding heart,  
Left love and life and slept in endless rest."—*Wm. Browne.*

A dark, rich, transparent effect with a single glowing speck of sun emerging from behind a shrouding cloud scarce above the horizon. This is in character with the subject, and beautifully painted. It may not so generally please as Claude's more distinct pictures, but its poetical claim is much higher and, alone in a good light, would make a deeper impression on men of superior taste.

Canvas. 1ft. 3in. by 1ft. 7in. (Presented by Sir G. Beaumont.)

Engraved by Brown.

56 Landscape, with Figures . . . . . *Annibale Caracci*

Islands covered with trees, very well painted and like nature; a soft retiring distance with a sky like a careful imitation of nature, but wanting brilliancy of light and freshness of handling. The shades are too dark, and the boats and figures, though clever, rather out of keeping; that is, spotty on the dark landscape. The whole is very carefully finished.

Canvas. 3ft. 1½in. by 4ft. 4½in. (Bequeathed by the Rev. W. H. Carr.)

57 St. Bavon causing his Wealth to be distributed among the  
Poor—a finished study . . . . . *ascribed to Rubens*

So far as the general rules of grouping are concerned this is a fine composition. In that it is more like a work of Coypel than of Rubens. Bavon, a lord of Brabant, on hearing St. Amand preach against the temptations of this world, resolved to amend his luxurious life, and after giving his property to the destitute, turned anchorite. He is here seen as descending from the church followed by St. Amand with a fellow-prelate and others: his lordship's retinue are ready to receive him and accompany him home: the future saint has, we must suppose, already given orders for a distribution of money among the beggars about the steps of the church; and as the indication of his intended humility he has placed his coronet at the feet of St. Amand, who receives the token of pious self-denial with surprise and delight. So far the subject is told, though conventionally; and we are at first sight pleased with the courtly parade of the dependants of Lord Bavon on one side and the highly aristocratic splendour of the ladies on the other, compared with the wretchedness of the begging crew. But there is more to please the eye than to improve our sympathies and satisfy reason. The figure of St. Bavon is more like a proud nobleman ordering his name to be written at the head of a subscription for a thousand pounds, than like the contrite penitent sinner with eyes and heart for the miseries of humanity, whilst his imagination turns to an offended but merciful Saviour. The princesses, though more like common-place alms-givers, divide the interest: the old St. Amand is full of benignity, but his interesting figure is greatly impaired by that of his mitred coadjutor, who is stuck in front of him in a stiff pomposity that harmonizes not with the subject. As to the beggars, they are as sturdy and vulgar-looking as church-door idlers may be, and we see no interesting exception. With considerable skill and aspect, this picture wants the fire and daring of Rubens and his varied carnations and dashing execution; the colour is heavy and unvaried, and the handling more like a copyist than that of genius.

Panel. 3ft. 5½in. by 5ft. 5½in. (Bequeathed by the Rev. W. H. Carr.)

58 Study from Nature . . . . . *Claude*

A confusion of trees rather minutely painted, and with unequal merit.

Canvas. 1ft. 8½in. by 1ft. 4½. (Presented by Sir G. Beaumont.)

## 59 The Brazen Serpent

Rubens

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died; Therefore the people came to Moses, and said, we have sinned, for we have spoken against the Lord, and against thee; pray unto the Lord, that he take away the serpents from us. And Moses prayed for the people. And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."—*Numbers* xxi. 6—9.

This picture was previous to the year 1845 remarkable for a deep, sober tone, characteristic of the subject; cleaning has made it more like other pictures by this master, and proportionally less awful and impressive. The head of Moses is masterly and fine, but neither he nor Aaron possesses the delegated dignity we have a right to expect in vicegerents of the Almighty. They are short and heavy, and their draperies want elegance; the Aaron is indeed vulgar: but the woman in the middle of the picture with her face half-shadowed and foreshortened, is beautifully expressive, the old woman who clings to her, and the man lying on the immediate foreground, are finely terrible in their agony; and the mother holding up her dead child is also very striking: unfortunately, though the painter judiciously lowered his colouring to the gloom of the subject, he forgot to deprive the figures of that load of flesh that goes so much contrary to our sympathies and to good taste in a subject of this kind.

Canvas. 6ft. 2in. by 8ft. 9in. (Purchased by Government, 1837; with No. 13, for £7,350.)

Engraved by S. Bolswert.

## 60 Building the Tower of Babel

Leandro Bassano

"And they said, go to, let us build us a city and a tower, whose top may reach unto heaven, and let us make us a name, lest we be scattered abroad upon the face of the whole earth."—*Genesis* xi. 4.

Such is the title of a picture that represents some twenty or thirty workmen labouring on a common-place building without a particular object or incident. The conception is therefore very defective. There is a good deal of action, the lights are dispersed amongst deep masses of strong shade; the painting is very firm, and the colouring is of the unaffected Venetian character. The distance is too strong.

Canvas. 4ft. 6in. by 6ft. 2in. (Bequeathed by Lieut.-Col. J. H. Ollney.)

## 61 Small Landscape—the Annunciation

Claude

"And the angel said unto her, Fear not, Mary; for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and his name shall be Jesus, He shall be great and shall be called the Son of the Highest."—*St. Luke* vii. 20—22.

A delicious summer morning. The aerial distance fading in the ethereal light, the smooth water crossed by the bridge, and freshening the shrubby banks and felicitous trees are peculiarly charming: the castle on the acclivity adds character to the composition, and the unity of effect, the careful yet free execution and delicate tints are beautiful. It is a model for the quiet, gradual receding of plans without affectation or violence, and nevertheless with ample variety.

Canvas. 1ft. 8in. by 1ft. 5in. (Presented by Sir G. Beaumont.)

Engraved by Pye.

62 A Dance of Bacchanals in honour of Pan *Nicholas Poussin*

Is too much of one colour and alike in execution, and like a bas-relief in composition. The figures are flat and hard of outline, except the two children catching at the juice of the grapes, they are beautiful: the heads are varied in character, and true to nature. The distance is very free, and delicate both in colour and execution.

Canvas. 3ft. 3in. by 4ft. 8in. (Purchased by Government of Mr. Hamlet for £2,500.)

Engraved by S. S. Smith.

63 Landscape—Prince Guistiniani and his Suite returning from the Chase . . . *Annibale Caracci*

A fine landscape: the sky and distance are delicate and some of the trees are very light and well pencilled, but the rocks are smooth and lumpy, and the shades too black; some of the gay dresses are also scarcely in harmony with the very sober tints of surrounding nature.

Canvas. 3ft. 5in. by 4ft. 5in. From the Guistiniani Palace at Rome. (Bequeathed by the Rev. W. H. Carr.)

64 Landscape—Return of the Ark from its Captivity among the Philistines . . . *Sebastian Bourdon*

“And they of Beth-shemesh were reaping their wheat-harvest in the valley: and they lifted up their eyes, and saw the ark, and rejoiced to see it. And the cart came into the field of Joshua, a Beth-shemite, and stood there, where there was a great stone.”—1 *Sam.* vi. 12—14.

A composition with little reference to nature; rocks, buildings, sky, trees, mingled without feeling: like a set task.

Canvas. 3ft. 5in. by 4ft. 5in. (Presented by Sir G. Beaumont.)

65 Cephalus and Aurora . . . *Nicholas Poussin*

This picture is flat and outliny; but the general tone is very sunny and rich. There is more facility than power or elegance; the Cupid holding up the portrait is ugly, and, from an awkwardness in the composition, appears as if supporting the winged white horse—very like a wooden imitation of that of Troy. The expressions are well but not varied. Among the works of great masters this may be called flimsy.

Canvas. 3ft. 2in. by 4ft. 3in. (Bequeathed by G. J. Cholmondely, Esq.)

66 Landscape—Rubens' Chateau . . . *Rubens*

Has great warmth and truth, but with too much seeking after detail, and consequently a lack of repose, especially in the crumply sky. A large mass of foreground is however deep and wonderfully transparent with details well worked and in good keeping. There are in other plans some parts as true in their blinding warm light atmosphere, but generally there are too many lights and shades; every part is amazingly true, but there are too many parts.

Panel. 4ft. 5in. by 7ft. 9in. From the Balbi Palace at Genoa. (Presented by Sir G. Beaumont.)

Engraved by George Cooke.

67 The Holy Family, with St. George, a Female Saint, and Angels . . . . . *Rubens*

“The figures in the corner are supposed to be portraits of Philip, king of Spain, and the Archduchess Isabella.”—*Passavant*.

The lights in this picture have a beautiful freshness; yet are there doubts of its originality.

Canvas. 4ft. 1in. by 5ft. 4in. (Angerstein Collection.)

68 A Landscape—View near Albano . . . . . *Gaspar Poussin*

A fine mass of shade with trees; steep hills in the distance give character and dignity to a picture which in inferior hands would have been no more than the view of a road between a high bank and a wood. It is wonderfully bold, firm, and transparent: the sheep and their driver appear to move. For colour this is also a beautiful specimen of the master. Perhaps the wood-side is darker than it need be.

Canvas. 1ft. 7in. by 2ft. 2in. From the Corsini Palace. (Bequeathed by the Rev. W. H. Carr.)

69 St. John preaching—a composition of Six Figures *Mola*

“The voice of one crying in the wilderness, Prepare ye the way of the Lord, make his paths straight.”—*Mark i. 4.*

Firm, vigorous painting after nature; it partakes of the black shades and broad lights of Caravaggio's manner. It is not well composed, and wants refinement and variety.

Canvas. 1ft. 8½in. by 2ft. 2in. (Bequeathed by the Rev. W. H. Carr.)

70 Cornelia showing her Children as her only choice jewels  
—half-length, life-size . . . . . *Paduanino*

The story is made out, but the children are not very interesting: we do not see in them the future undaunted defenders of the people of Rome. The mother is better, and her hands are elegant.

Canvas. 4ft. 8in. by 4ft. (Bequeathed by Lieut. Col. J. H. Olney.)

71 Landscape, with Figures—Morning . . . . . *Jan Both*

The sun rising behind a mountain and light moving clouds in a rich atmosphere, have all the charm that distinguishes this painter's productions. The rocky foreground, with well-foliaged trees, the rich, transparent, and almost luscious effect, the free and animated figures are carefully executed.

Canvas. 3ft. 9in. by 5ft. 3in. (Presented by Sir G. Beaumont.)

72 Landscape, with Tobias and the Angel . . . . . *Rembrandt*

A bold rough sketch: it is very strong, but the heavy distance counterbalances that merit.

Panel. 1ft. 10in. by 2ft. 10in. (Bequeathed by the Rev. W. H. Carr.)

Engraved by M'Ardell.

73 The Conversion of St. Paul . . . . . *Ercole da Ferrara*

“And Saul, yet breathing out threatenings and slaughter against the disciples of the Lord, went unto the high priest, and desired of him letters to Damascus to the synagogues, that if he found any of this way, whether they were men or women, he might bring them bound unto Jerusalem. And as he jour-



neyed, he came near Damascus: and suddenly there shined round about him a light from heaven: and he fell to the earth, and he heard a voice, saying unto him, Saul, Saul, why persecutest thou me? And he said, Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest: *it is hard for thee to kick against the pricks.* And he trembling and astonished said, Lord, what wilt thou have me to do? And the Lord *said* unto him, Arise, and go into the city, and it shall be told thee what thou must do. And the men which journeyed with him stood speechless, hearing a voice, but seeing no man. And Saul arose from the earth; and when his eyes were opened, he saw no man: but they led him by the hand, and brought *him* into Damascus. And he was three days without his sight, and neither did eat nor drink."—*Acts ix. 1—9.*

Has a great deal of expression and feeling, but neither composition nor keeping. The patches of bright coloured draperies prevent anything like mass of effect, and the whole is a confusion of good intentions. Such a picture must convince us of the insufficiency of other merits without some degree of composition and arrangement of effect. The two dead figures on the foreground would be very well, but for the red and blue draperies. In many respects it resembles Mantegna's works; with much of his feeling it is more confused and more tawdry.

Panel. 1ft. 11in. by 2ft. 3in. From the Aldobrundino Palace. (Bequeathed by the Rev. W. H. Carr.)

#### 74 Spanish Peasant Boy—half-length . . . *Murillo*

A perfect representation of a vulgar subject, with the ugly features, the sly meanness of expression and sulphureous hue that belong to squalid abject humility of condition. The truth and transparency superadd a technical charm beyond the subject, yet is there an approach to heaviness in the execution, or in the pervading tint of sickly lemon hue.

Canvas. 1ft. 9in. by 1ft. 3in. (Presented by M. M. Zachary, Esq.)

Engraved by W. Humphries.

#### 75 Landscape, St. George destroying the Dragon *Domenichino*

"With that they heard a roaring hideous sound,  
That all the ayre with terror filled wide,  
And seem'd aneath to shake the steadfast ground.  
Eftsoones that dreadful dragon they espyed,  
Where stretch'd he lay upon the sunny side  
Of a great hill, himself like a great hill,  
But all so torne as he from far descryde  
Those glistening armes, that heaven with light did fill,  
He roused himself full blyth, and hastened them untill.

The knight gan fayrely couch his steady speare,  
And fiercely ran at him with vigorous might:  
The pointed steele, aiming rudely theare,  
His harder hyde would neither pierce nor bight,  
But glancing by, forth passed froward right."—*Spenser*

A careful landscape, in a dark firm style, suited to the iron-aged subject; yet with too much of truth for a representation of a fabulous monster. If we once depart from the simplicity of nature, it is dangerous to allow our dupes to catch a glance of her physiognomy, lest the comparison destroy all illusion. The princess is prettily drawn, and the drapery nicely worked.

Panel. 1ft 1½in. by 2ft. 1in. (Bequeathed by the Rev. W. H. Carr.)

## 76 Christ on the Mount of Olives . . . Correggio

“ He knelt, the Saviour knelt and pray'd  
 When but his Father's eye  
 Look'd through the lovely garden's shade  
 On that dread agony ;  
 The Lord of all above, beneath,  
 Was bowed with sorrow unto death.”—*Mrs. Hemans.*

“ And he came out, and went, as he was wont, to the mount of Olives ; and he was withdrawn from them about a stone's cast, and kneeled down, and prayed, saying, Father, if thou be willing, remove this cup from me : nevertheless, not my will, but thine be done.”—*St. Luke xxii. 39—42.*

A poor copy of the picture in the Duke of Wellington's collection. The angel is graceless and the general effect is a white light on a dark landscape ground.

Panel. 1ft. 2in. by 1ft. 4in. (Angerstein Collection.)

Engraved by Volputo ; by Antonelli ; by Mutto.

## 77 The Stoning of St. Stephen—a small composition of nine figures . . . Domenichino

“ Then they cried out with a loud voice, and stopped their ears, and ran upon him with one accord and cast *him* out of the city, and stoned *him* ; and the witnesses laid down their clothes at a young man's feet, whose name was Saul. And they stoned Stephen, calling upon *God*, and saying, Lord Jesus, receive my spirit. And he kneeled down, and cried with a loud voice, Lord, lay not this sin to their charge. And when he had said this, he fell asleep. And Saul was consenting to his death.”—*Acts vii. 57—60.*

A pretty simple picture, with much truth of expression : it rather wants grouping.

Canvas. 2ft. 1in. by 1ft. 7in. From the collection of Lucien Buonaparte. (Bequeathed by the Rev. W. H. Carr.)

## 78 The Holy Family . . . Sir Joshua Reynolds

The St. Joseph is dull and singularly heavy, and the Virgin mother unintellectual and rather affected. This picture has acquired great celebrity through the splendid engraving by Sharp. For general aspect it is striking, but it looks like an unfinished and rather crude imitation of Correggio. The draperies are washy, and the figures seem paralyzed and immovable. Some of these failings are not perceptible in the print. The infant Christ's head is fine, but by no means spiritual.

Canvas. 6ft. 5in. by 5ft. 9½in. Purchased at Lord Gwyder's sale for 1,995*l.* (Presented by the Governors of the British Institution.)

## 79 The Graces sacrificing to Hymen . Sir Joshua Reynolds

“ The three beautiful daughters of Sir William Montgomery, preparing to decorate a terminus of Hymen with wreaths of flowers.”

These conventional allegorical portrait pièces can seldom stand the test of criticism : they are usually made up of conceit and flattery. We imagine the Graces to be three beautiful sisters no doubt, but unless you suppose them to be animated with every varied charm, one full of wit and arch liveliness ; another

elegant, thoughtful, and modest; and the third distinguished by superior dignity, &c., there can be no poetry, no variety. This is the necessary consequence in this picture. The composition is straggling, and the lights are sprinkled in spots over the canvas. The faces are pretty, and the forms generally elegant but not correct

Canvas. 7ft. 8in. by 9ft. 6in. (Bequeathed by Lord Blessington.)

Engraved by Watson.

80 The Market Cart . . . . . *Gainsborough*

A fine rich effect boldly put in, and the whole very picturesque and English: the details are not delicately handled nor are the reflexes of the sun-light sufficiently studied, but the distance is soft and airy.

Canvas. 6ft. 2½in. by 5ft. ½in. Purchased at Lord Gwyder's sale for £110 2s. 10d. (Presented by the Governors of the British Institution.)

Engraved by Goodall.

81 The Vision of St. Augustine . . . . . *Garofalo*

The conception of this picture has high claims, and it is brilliant, clear, and elegant, but being overworked it is rather deficient in fire and energy. There is too much light and no mystery, each part being beautifully composed but not the whole: the details even in the distant landscape and water are excessively finished; the group of figures on the cloud is peculiarly elegant.

Panel. 2ft. 1½in. by 2ft. 1in. (Bequeathed by the Rev. W. H. Carr.)

82 The Holy Family . . . . . *Mazzolina da Ferrara*

Full of sentiment: *the intention* of St. John and the lamb is pretty, but the introduction of a monkey is ridiculous. The general aspect and making out of the picture are devoid of beauty: the draperies are out of harmony and keeping. Another example of queer execution and deficiency of good instruction marring natural ability. The men's heads are the best, and the Virgin Mary's the worst.

Panel. 1ft. 9in. by 1ft. 3½in. (Bequeathed by the Rev. W. H. Carr.)

83 Phineas and his followers turned to Stone at the sight of the Gorgon's Head . . . . . *Nicholas Poussin*

—————“Those  
That gazed upon Medusa's snaky locks  
Were turned to marble.”—*Heywood.*

Poussin would seem to set rules at defiance as much as his theoretic habits would allow, in order to produce a strange confusion on this occasion, but his attempt is anything but praiseworthy; here and there a bit of composition peeps out to remind us of the master, but the whole is a graceless jumble, very much aggravated by patches of red, blue, white, and yellow draperies, as crude as if gone over by an ignorant illuminator. The flesh tints are less objectionable, and the Pallas is much better, having escaped those gaudy additional glazings, which look as if they were posthumous. The two dead figures on the left foreground, apart from this ultra decoration, form a fine group. This picture is as confused as a number of rude boys letting off crackers at each other on Guy Fawkes' night.

Canvas. 5ft. 6in. by 8ft. 9in. (Presented by Lieut. Col. W. Thornton.)

84 A Landscape, with the Fable of Mercury and the Woodman . . . . . *Salvator Rosa*

A splendid wild scene. The trees and water, in deep but transparent shadow, set off the bold rocky mountain distance. The effect in the sky is striking, but its execution is too hard. The trees are finely dashed in. Altogether, this is a noble specimen of the master, with comparatively little of that outrageous force of execution in the distant objects that somewhat defeats the effect of perspective in Salvator's works. The colouring has all his usual simplicity and harmony. The injuries in the mountain portion of the picture have been ill repaired.

Canvas. 4ft. 1½ by 6ft. 7½in. From the Colonna Palace. (Purchased by Government, in 1837, of Mr. Byng, for £1680.)

85 St. Jerome and the Angel . . . . . *Domenichino*

Not a favourable specimen of this great master. It is studied, not pliant to our sympathies. The saint is like a strong built wooden figure.

Canvas. 1ft. 8in. by 1ft. 3½in. From the Aldobrandini Palace. (Bequeathed by the Rev. W. H. Carr.)

86 The Entombment of Christ—a composition of seven figures lighted artificially . . . . . *Lodovico Caracci*

“And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.”—*Matthew xxvii. 60—91.*

Quite a sketch; heavily painted, yet expressive and full of well varied character in the seven figures of which it is composed.

Copper. 1ft. 5in. by 2ft. 2in. (Bequeathed by Lieut. Col. J. H. Ollney.)

87 Perseus and Andromeda . . . . . *Guido Reni*

“Chained to a rock she stood, young Perseus stayed  
His rapid flight to view the beauteous maid:  
So sweet her frame, so exquisitely fine,  
She seemed a statue by a hand divine,  
Had not the winds her waving tresses showed,  
And down her cheek the melting sorrows flowed.”—*Ovid.*

The attitude of the lady is false to the fearful and eventful occasion, and affected, but the manner of painting is fleshy and masterly, and the colour good. The upper portion of her face is beautiful, the mouth very inferior. The knight and his Pegasus are awkward and clumsy.

Canvas. 9ft. 3in. by 6ft. 9in. (Presented by his Majesty King William IV.)

88 Erminia accosting the Shepherd and his Children  
*ascribed to Annibale Caracci*

“Her plaints were silenced by shrill music, sent  
As from a rural pipe; such sounds as cheer  
The Syrian shepherd in his summer tent,  
And mix'd with past'ral accents rude but clear.  
She rose, and gently, guided by her ear,

Came where an old man, on a rising ground,  
 In the fresh shade, his white flocks feeding near,  
 Twig baskets wove; and listened to the sound  
 Trill'd by three blooming boys, who sat disporting round.

“ These, at the shining of her silver arms,  
 Were seized at once with wonder and despair;  
 But sweet Erminia soothed their vain alarms,  
 Discovering her dove's eyes and golden hair.  
 Follow, she said, dear innocents, the care  
 Of Heaven, your fanciful employ;  
 For the so formidable arms I bear,  
 No cruel warfare bring, nor harsh annoy  
 To your engaging tasks, to your sweet songs of joy.”—*Wiffen's Tasso.*

This picture was once ascribed to Domenichino, and in our opinion it is more like that master, or Agostino Caracci, than the productions of Annibale. The silvery tints, intermixed with warmer carnations, are more delicate than he was wont to set forth, and the rotundity of the forms is less academic, and otherwise the expression and characters are not like his.

The old shepherd has a look of rural unsophisticated dignity, and the cherub faces of the children are beautiful, even for poetry or romance, and almost as well coloured as Titian: perhaps they are too much of an age. They are full of refinement and of health. The Erminia is handsome, but rather plump and overwell fed for an intellectual or suffering beauty: nor is the arrangement of her costume calculated to add grace and elegance to her charms. This figure is likewise of a nice colour, and well painted. The landscape is also well, all but a tree in the middle that composes badly.

Canvas. 4ft. 10in. by 7ft. (Angerstein Collection.)

### 89 Portraits—half-length, life-size *attributed to Velasquez*

Evince much of that truth, character, and unaffected vivid life and shade that belong to that Spanish artist, whose faces always impress us with their accurate resemblance.

Canvas. 4ft. 1in. by 4ft. 2in. (Angerstein Collection.)

### 90 Venus attired by the Graces—composition of six figures, life-size *Guido Reni*

The three Graces, Aglaia, Thalia, and Euphrosyne, daughters of Venus.

A remarkable consequence of that affected taste and fashion which for two centuries subjected the best qualities of genius to the dictates of courtly sentimentality. The trick of attitudinising can hardly be carried further, for it extends not only to form and action, but regulates every feature and expression. The Graces are all alike, and but moderately beautiful: their peculiar charm seems to be, like high-born ladies of honour of the old school, to use only one finger and a thumb—in defiance of nature's liberality in furnishing us with four to each hand. Cupid, though rather tame and flabby, is a graceful handsome boy; and, apart from the pervading affectation, Venus has considerable elegance of form: her left eye is much too low. A drapery falling from her right leg would have improved the composition and the sentiment. The fashion of the time, which led to flat surfaces, to produce breadth of light, is very evident in the draperies.

Canvas. 9ft. 3in. by 6ft. 2in. (Presented by his Majesty King William IV.)

Engraved by Strange.

91 Jupiter, under the form of a Satyr, surprising Antiope during her sleep . . . . . *Nicholas Poussin*

A bad subject not nicely treated; the colouring is, however, rich, soft, and true.

Canvas. 2ft. 2in. by 1ft. 8in. (Bequeathed by the Rev. W. H. Carr.)

92 Cupid and Psyche . . . . . *Allesandro Veronese*

“ Twice, as with agitated step she went,  
The lamp expiring shone with doubtful gleam,  
As though it warn’d her from her rash intent:  
And twice she paus’d, and on its trembling beam  
Gazed with suspended breath, \* \* \*

“ Speechless with awe, in transport strangely lost,  
Long Psyche stood with fix’d adoring eye;  
Her limbs immovable, her senses toss’d  
Between amazement, fear, and ecstasy,  
She hangs enamour’d o’er the Deity.”—*Tighe*.

A clever composition, with beautiful imitation of form and of flesh, though rather puffy: the effect of light from Cupid’s torch is well done: perhaps, poetically the light should be more lovely, more *couleur de rose*, and shades less strong. The heads are very expressive, varied, and like nature. We should require the figure of Psyche to be more elegant and spiritual: it is that of a woman, very well painted indeed, not that of the genius of our metaphysical existence. The whole is as highly finished as a Vander Werff.

Black Marble. 1ft.  $\frac{1}{2}$ in. by 1ft. 5in. (Bequeathed by Lieut. Col. J. H. Ollney.)

93 Silenus gathering grapes . . . . . *Annibale Caracci*

“ Here be grapes whose lusty blood  
Is the learned poet’s good;  
Sweeter yet did never crown  
The head of Bacchus.”—*Fletcher*.

A superior kind of Birmingham tea-tray touched up in parts with gold-leaf. It is in distemper and monotonous in colour, except the distant landscape, which is delicate and exceedingly well. The composition is meagre and artless; but the action of the figures lifting Silenus, and that of the old brute himself lifting his hands to pluck the ripe fruit, are very good: the heads of the fauns are small and their limbs ill knit: whilst the over-fed drunkard reminds us of a toad. Though in character with its subject, this is very inferior to its companion (94) which decorated the same harpsichord.

Panel. 1ft 9 $\frac{1}{2}$ in. by 2ft. 11in. From the Lancelotti Palace. (Bequeathed by the Rev. W. H. Carr.)

94 Pan (or Silenus) teaching Apollo to play on the Reed Pipe  
*Annibale Caracci*

The young Apollo has much simple grace, and the expression of an intelligent boy pleased with his own attempt, yet timidly awaiting the decision of his master, who, in that carelessness of attitude that is characteristic of a professional adept, and who clings to the comforts of this life, though claiming the

fame of superior qualifications, seems to impart shrewd and liberal instruction and commendation. The Apollo, however interesting, is not at all of a godly nature. Pan, though without the distinction of goat's legs, has enough of the animal in his countenance, which is very expressive and natural. The eye askance, the fleshy cheeks, and large full-fed limbs, have peculiar character.

Panel. 1ft. 2in. by 2ft. 8in. From the Lancelotti Palace. (Angerstein Collection.)

Engraved by D. Cunego.

95. A Classical Landscape. A Storm, with Dido and Æneas in the Cave; the figures by Albano . . . *Gaspar Poussin*

“ Meantime the gathering clouds obscure the skies,  
From cloud to cloud the forky lightning flies,  
The rattling thunder rolls; and Juno pours  
A wintry deluge down and sounding showers :  
The company dispersed to coverts ride,  
And seek in homely cots or mountain's hollow side.  
The rapid rains, descending from the hills,  
To rolling torrents raise the creeping rills :  
The queen and prince, as love or fortune guides,  
One common cavern in her bosom hides.”—*Virgil*.

This is a splendid effect of sudden storm. Some of the trees rustle before the breeze, others bow or crack under the gust. The distance is too strong; and the figures in the sky, which are peculiarly elegant, are, however, too plainly seen: the light on the Cupid holding the large white wooden horse, is also too bright: not so the gleam on the little winged cherubs above, the spring-like glimmer on them tells well.

Canvas. 4ft. 10in. by 7ft. 4in. From the Falconieri Palace. (Bequeathed by the Rev. W. H. Carr.)

96 The “*Ecce Homo*” . . . *ascribed to Ludovico Caracci*

An indifferent copy after No. 15 in this Gallery.

Canvas. 3ft. 4½. by 2ft. 8in. (Bequeathed by the Rev. W. H. Carr.)

97 The Rape of Europa . . . . . *Paulo Veronese*.

“ Methinks the pictured Bull we see  
Is amorous Jove.—It must be he!  
How fondly blest he seems to bear  
That fairest of Phœnician fair!”—*Moore's Anacreon*.

A picture very like needlework, and very inferior to our poetical extract: the composition is faulty in two respects. First, it contains the same figures over again at two distinct moments, on the foreground and in the distance; and, secondly, the grouping of figures, legs and arms, trees, &c., is all by twos, either from some ignorant patron's whim, we may suppose, or an unfortunate oversight in the artist. The principal figures are not engaging; that of Europa is ugly and not very young, and the Jupiter-bull is flabby and without air. After all such subjects, unless differently understood, scarcely deserve the employment of high or refined talent: neither for conception or performance do we consider this picture calculated to increase the reputation of the artist who painted the consecration of St. Nicholas (No. 26), whatever technical admirers may say.

Canvas. 4ft. 11in. by 2ft. 3in. From the Orleans Gallery. (Bequeathed by the Rev. W. H. Carr.)

98 A View of L'arica . . . *Gaspar Poussin.*

“Here are thick woods, where sylvan forms abide;  
And merry tracks made by the goat and deer,  
Pierce into glades and caverns, bowers and halls,  
Built round with ivy.’

Clear, agreeable, and rich colour, with a pleasing admixture of landscape, building and figures, but the handling is less firm than this painter's is in his best works: one small tree in particular which stands out on the sky, is stippled with spotty lines quite unlike the varied pliancy of leaves in nature.

Canvas. 1ft. 7in. by 2ft. 2in. From the Corcina Palace. (Bequeathed by the Rev. W. H. Carr.)

99 The Blind Fidler—a composition of twelve figures *Wilkie.*

Wilkie's simple views of rustic or familiar events have so much of nature and of sentiment that they please all classes, and, we believe, natives of all countries, and yet they are especially English, though devoid of the extreme peculiarities, on which his countryman, Sir Walter Scott, was too apt to rely for success in his very popular writings. It is therefore probable that Sir David's performances will endure the longest in public estimation. Of course this observation is principally applicable to his early pictures; for when he attempted to represent Spanish or Italian scenes in a loftier tone, his sympathies were wanting, and without them Wilkie became a common man. We do not blame him for making the attempt, but we censure the patronage of those who, by rewarding him injudiciously for hasty productions which the world disapproved, and which they themselves did not admire, encouraged his departure from the native path in which he met no rival. With unfeigned reverence for the sentiment of this great painter, we shall faithfully point out the excellencies of this performance; and for the consideration of those who have less opportunity of examining it, we shall also notice what appear to us exceptions to its merit.

The blind fiddler and his wife with a baby in arms, have entered the cottage, and seated near its entrance the old man is scraping such music as the unsophisticated family may rejoice in, as the cause of occasional hilarity. On such occasions, to the extent of their means, every Englishman is proverbially hospitable. The omission of this characteristic is the worst thing in the picture; and remembering Yorick's repast with the peasants of the Bourbonnais, we blush at the difference, though we rejoice that our countryman, Sterne, did justice to French hospitality. The next objection is, that the fiddler wants intellectuality of countenance and elegance of feature calculated to enhance our sympathy for the bereavement of one, who, dark and joyless himself, is the cause of happiness to others: the vulgarity of the wife's face is also unfortunate, though the simple ease with which she holds her infant is inimitable; their little boy, tired alike of music and of wandering, has found his way to the fire. The cottager's infant springing towards its father's glowing face as he snaps his fingers and attunes his action to music and parental fondness, are the principal charm of the piece, and the two little girls who have suspended their play to gaze in awe and astonishment at the sightless minstrel are at once silently expressive and very conducive to that principal accident: the elder daughter, disturbed by the noise her brother makes as he mimics the fiddler with the bellows on his shoulder, reconciles us to the inharmonious but likely incident: perhaps the mother is the least successful figure in this group: the intention and attitude are right, but the expression of the face is not sufficiently lively or agreeable. The grandfather, with his back to the fire, is too inexpressive to add to the incident, as his picturesque and rather fine head



might have done. The colour is simple and true, but rather samely: we think it has improved by repeated varnishing, the shadows becoming deeper and richer: it is very carefully, and in some respects, too nicely finished; as more force in parts, particularly among the cabbage, saucepan, &c., on the foreground, would have added variety and relief.

Panel. 1ft. 11in. by 2ft. 1in. (Presented by Sir G. Beaumont.)

Engraved by John Burnett.

### 100 The Death of Lord Chatham—a composition of 55 figures, all portraits . . . . . *Copley.*

There are lines of composition in this picture that might, on a cursory view, impress us with a notion that it is an historical representation of a national event; but on a closer examination we find those lines more like the mathematical serpentine of a made flower-garden than the varied paths in nature's exuberant landscape: the subordinate parts dispute precedence with the great incident. The figure of Lord Chatham is not sufficiently made out, and others are too unimportant and evidently arranged: this is the fault of the piece, which is otherwise well painted, of a fine colour, and full of talent. As a collection of portraits of the peers of England at an important period, it is an interesting picture. Had the surrounding figures been better grouped in with the dying patriot, and the effect on individual heads and figures been more subservient to the general subject, it would have been a national record worthy of the subject and honourable to the art.

Canvas. 7ft. 6in. by 10ft. 1in. (Presented by the Earl of Liverpool.)

Finely engraved by Bartolozzi, in 1782.

### 101—4 The Four Ages of Man . . . . . *Lancret.*

This small series of toy-pictures was formerly ascribed to Watteau, surely on very slight grounds; for that master, though really the leader of corruption in art when it commenced under Louis XIV., was a man of great talent, sensual indeed in the application of rare qualities, but possessing a keen eye for the beauties of nature, of which, to please his customers, he selected the most glowing and luscious, and cast by those of a more wholesome and modest kind.

In these pictures we find a little of his skill, more of his manner, and still less of moral feeling. They are common-place views of the subjects, treated with smart facility but little force or variety of character, with pretty colour, tolerable correctness, and the taste of the French court of the time.

101. CHILDHOOD.—Is a nursery brood playing in an architectural hall. A little boy placed in a go-cart, drawn by brother and sisters dressed like court ladies and gentlemen. The nurse and baby are very ugly: the other figures are better.

102. YOUTH.—A sort of appendix to the ladies' toilet. Courtly, gay young folks, quite fashionable, quite frivolous; the young lady coolly exhibiting her stocking up to the knee, and the young gentleman contemplating it, are very indicative of bad education, scarcely of the feelings of youth. Another, trimming her frill and ribbons, at a glass held by a young fop on one knee, is the other important incident in this exhibition of trash in place of sentiment. Such deviations from nature and propriety, made Sterne call the generation of French gallants the worst set of marksmen that ever tried Cupid's patience.

103. MANHOOD.—This is a singular title for a party of idle flirting fashionables lolling on the grass to see two full-sized fellows shooting at a mark with

bows two feet and a half long. The landscape is a charming recollection of nature in the luxury of summer.

104. OLD AGE.—The old woman spinning and the sleeping nun are in character, but the crippled old fop, courting a pretty young girl, might do as a satire on the corrupt age, not as a distinguishing characteristic of the subject. The dogs and trees are equally inapplicable, being all young. Sun-set, winter, and the wreck of centuries form no part of the scene. The execution is very respectable.

Let these pictures be compared with the moral instruction of Hogarth's "Marriage a la Mode," or even Wilkie's "Blind Fiddler," and it will be seen that the arts do not excel under the patronage of a corrupt court; that on the contrary they then sicken and lose their natural and intellectual energy.

Canvas. 1ft. 1in. by 1ft. 5½in. (Bequeathed by Lieut. Col. J. H. Ollney.)  
Engraved by Larmessin.

105 A small Landscape . . . *Sir George Beaumont.*

A free clever sketch from nature.

Panel. 7½in. by 9½in. (Presented by the Dowager Lady Beaumont.)

106 A Man's Head—a Study . . . *Sir Joshua Reynolds.*

Ill drawn, the perspective curves and projections not being understood; the colouring is simple and true.

Canvas. 1ft. 1in. by 1ft. 6in. (Presented by Si. G. Beaumont.)  
Engraved by S. Reynolds.

107 The Banished Lord . . . *Sir Joshua Reynolds.*

A study of a head, so nick-named for want of subject. It is vivid and well-coloured, not well-drawn: the eyes are animated rather than expressive. The general aspect is somewhat vulgar.

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by the Rev. W. Long.)  
Engraved by J. R. Smith.

108 Landscape—Mæcenas' Villa at Tivoli . . . *Wilson.*

"The ruins of the villa of Mæcenas, at Tivoli, on the banks of the river Arno, which runs into the Tiber, twenty miles distant from Rome. The building to the right of it among the cypresses was a convent of Jesuits. The temple beneath that was built in honour of the god Tuisis. The spring which issues from the rock on the left is the Blandusian fountain of Horace, whose villa stood behind the trees on the left, fronting the villa of Mæcenas. The dress of the two women dipping for water is the present dress of that country."—*The Artist's own Memorandum.*

One of the richest coloured paintings in the collection. The sky is light, glowing, and full of motion, but the clouds are deficient in perspective, rising like masses of smoke: nor are the ruins beautiful: but the trees are well painted in rather flat masses.

Canvas. 3ft. 10in. by 5ft. 6in. (Presented by Sir G. Beaumont.)  
Engraved by Le Keuz.

## 109 A Woody Landscape, with Cattle and Figures.

*Gainsborough.*

— “ On the grassy bank,  
Some ruminating lie ; while others stand  
Half in the flood, and often bending, sip  
The circling surface.”

A vigorous transcript of nature, amounting to a fine composition ; with enough of colour, and more effect, but very deficient in detail and study. This applies to every part, sky, trees, water, cattle. As a sketch, or a preparation for higher finish, it might entitle Gainsborough to Sir Joshua's compliment, when in the hearing of Wilson he called him our best landscape painter. The Wilson's next to this piece are hardly so powerful but more excellent from nicer study. One or two of Gainsborough's fine portraits brought to this gallery from Hampton Court would enable us to test Wilson's repartee—that he was not our *best landscape painter*, but the *best portrait painter* of that day.

Canvas. 4ft. 10in. by 5ft 11in. (Presented by Lord Farnborough.)

Engraved by W. Miller.

110 Landscape ; the Story of Niobe and her Children *Wilson*

“ Harden'd with woes, a statue of despair,  
To ev'ry breath of wind unmoved her hair ;  
Her cheek still reddening, but its colour dead,  
Faded her eyes, and set within her head :  
No more her pliant tongue its motion keep,  
But stands congealed within her frozen lips ;  
Stagnate and dull, within her purple veins,  
Its current stopp'd, the lifeless blood remains ;  
Her feet their usual offices refuse ;  
Her arms and neck their graceful gestures lose ;  
Action and life from every part are gone,  
And even her entrails turn to solid stone.”—*Ovid.*

Compared with the preceding picture by Gainsborough this is more soft, more studied, more finished ; the general tone of atmosphere, the trunks and branches of the trees, &c., are evident instances of this difference. As in other examples by this master, the foliage is in flat masses and the clouds rise too perpendicularly : in these respects Gainsborough's have the advantage : his skies are indeed less luminous and moving, and, so far as aerial perspective is concerned, less true and distant, but the lines are more horizontal and therefore suited to their remote position : his trees are too unfinished to prove his capacity for handling characteristic foliage ; he escapes that difficulty, but his masses are boldly and freely worked in. He is perhaps stronger and rather more picturesque than Wilson, who, on the other hand, is the most poetic and classic. Gainsborough seizes effect, light and shade ; the other represents air and climate. The subject of this composition is a bold one and given with interest, the figures being in good harmony with the landscape and very well drawn and painted. Our great doubt is as to the propriety of placing Apollo and Diana in the shady side of a cloud. It would seem more correct and poetical if they were in all their glory shooting death from above the clouds.

Canvas. 3ft. 10in. by 5ft. 6in. (Presented by Sir G. Beaumont.)

Engraved by Woollett.

111 Portrait of George Augustus Elliott, Lord Heathfield, with the Keys of the Fortress of Gibraltar in his Hand—three-quarters, life-size . . . . . *Reynolds*

The last exploit of this great military commander was the defence of the important fortress of Gibraltar against an armament which exceeded that of any former siege. It consisted of a fleet of nearly fifty sail of the line, with innumerable frigates and smaller vessels; and on the land side stupendous batteries and works mounting 200 pieces of heavy ordnance, assisted by an army of 40,000 men, commanded by a victorious general, and animated by the presence of two princes of the blood royal of France. To oppose this armament, the garrison had only 7000 veteran soldiers commanded by officers of approved courage and activity. The result is well known to have been one of the most glorious achievements recorded in history.

A fine, simple, characteristic representation of the brave defender of Gibraltar, well composed, and rich and mellow in colouring and effect. The style of painting is perhaps rather too soft alike all over.

Canvas. 4ft. 8in. by 3ft. 8in. (Angerstein Collection.)

Engraved by Earlom; and G. Doo.

112 Portrait of Hogarth . . . . . *Hogarth*

This portrait of a man of extraordinary genius, placed as it is in this gallery with a choice set of his master works is indeed honourable to our country: whoever contemplates it with reference to the accompanying pictures of the "Marriage a la Mode," must be struck with its faithfulness. The determined look and vivid eye bespeak one who looked sharp into the manners of the age, and boldly catalogued its follies and its crimes: nor is it to be overlooked for its merits of execution: compared with the fine portrait, by Reynolds, of Lord Heathfield, it is as true, as bright, and as firm; not quite so rich but more delicate in colour; in arrangement and accompaniments alone it is inferior, they are too distinct and over-wrought, particularly the dog and the curtain; had they been more dexterously managed in effect, that of the painter's face would have been wonderfully illusive.

Canvas. 2ft. 11in. by 2ft. 3in. (Angerstein Collection.)

Engraved by Gibbon.

113 to 118—The "Marriage a la Mode" . . . . . *Hogarth*

This series is one of the best samples of Hogarth's dramatic genius, and replete as it is with truth, character, satire, varied incident and moral instruction, they prove his talent to be as unrivalled among painters of common life as Moliere remains among writers on similar subjects. Intent upon his story, unmindful of trifling consequences unless they tended to elucidate his great purpose, they set before us in a striking but natural and consecutive view, not only those general features in human passion and action that limit the attempt of most artists, but even the nicer shades of expression and by-play and the gradual shifts and undulations of plot and incident. His works are not apparently much like Fielding's novels, yet they display similar knowledge of human nature; similar contrivance and combination; similar skill at portraying the whims, follies and vices, however disguised, of a corrupt yet barbarous society. Some of the same disregard of nice delicacy of manner may be observed occasionally in both, and yet both were powerful and correct delineators of fashionable refinement as well as strong depicitors of the coarse traits of the lower orders.

Hogarth is more often pathetic, and his moral is more evident and certain. To be thus compared with a writer of extraordinary genius is what few artists could risk: Hogarth stands the comparison advantageously in all essential points. In suavity and mellow shading we think Fielding superior. No artist ever understood the real purpose of his talent better than Hogarth. In early life he had, like others, sought to please the world of fashion; unable to submit to its conditions, before his mind could be enfeebled by its control, he turned about and became, instead of the flatterer of a few, the instructor of millions. His "Rake's Progress," and that of the "Harlot," his "Good and Bad Apprentices" and other essays, opened a new view of the capabilities of painting,—a school of reality and moral instruction. He was also the great champion of original native genius in opposition to fashionable cant and pretensions in taste and the arts. His vigorous exertions for the independence of the British artists continued up to the year 1757: then made Serjeant Painter to the King, he seems to have supposed that it was an official duty of his appointment to turn political caricaturist of the opponents of government; in this he was much less successful than in his independent effusions such as we find sprinkled pretty thickly through the pictures before us; as in the first, "The Contract;" all the pictures that surround the impoverished nobleman's apartment are foreign works, most of them copies from known paintings, displaying a total want of taste for good subjects suited to English society; they are chiefly suffering martyrs, scenes of cruelty and by-gone superstitions. In others even viler subjects are introduced, but not worse than are often to be seen in the collection of educated persons.

113 THE CONTRACT OF MARRIAGE.—The opening scene of a drama exhibiting the progress and consequences of fashionable vice and folly.

A life of extravagance has brought a proud earl to the necessity of repairing his shattered estate by some sacrifice of his family dignity: clinging with rooted prejudice to those expensive enjoyments which cause his poverty; costly though unsatisfactory works of art and virtue, high living (the parent and nurse of his gouty constitution), gambling and other follies that in his estimation besem a gentleman; instead of setting an example to his only son—the hope and pride of his lofty family, by wholesome retrenchment, he resolves to sacrifice that son's happiness, and may be his honour, by an unsuitable marriage, that will replenish his coffers and at least retard the eventful ruin. On the other hand a thrifty citizen, though long habits of trade and usury have shaded into debasing avarice, is anxious to crown his wealth with a more lasting and dazzling title than that of alderman, and having but one daughter to inherit his treasures, unconscious of the danger of sudden transitions of station, heedless of her feelings and her happiness, he resolves to bargain for the reversion of a coronet to his grand-children. His desire for the alliance of hereditary title and privilege blind him to the staring effects of hereditary disease and even to the ruinous consequences of hereditary extravagance. The haughty nobleman points to his pedigree as beyond all price; the miser, whose ambition overcomes his prudence, and awed by the stateliness that surrounds him, mechanically examines the deed. The young couple are present, and their actions and expressions foretell the sequel of this unholy bargain; the heartless indifference, yet fashionable airs, of the heir apparent, are quite enough to make the alderman's daughter fearful of the consequences. At such a moment the attentions of the young lawyer are to a withering heart as dew to a parched rose-bud. The composition of this piece is rich and original, the characters true and distinct, and the execution, as it ever ought to be, though firm and good, subservient to the subject. The portrait of the earl's ancestor in the pomp of a gartered peer, combining the attributes of Jove and hovering cherubim with plate armour and a full

modern wig, is a smart but not an exaggerated satire on the presumption and taste of the age.

114 REPRESENTS THE FIRST CONSEQUENCES OF DISSIPATION.—At one o'clock in the day the Countess, after a late card-party, is drowsily seated at her lonely breakfast. Her lord has returned home and thrown himself on a chair at the opposite side of the fire, having evidently spent his night in riot and debauchery: his broken sword speaks as plain as "Hoyle on Whist" at her ladyship's feet. Nor are other explanatory indications wanting, such as a woman's cap in place of a handkerchief in his lordship's pocket; but the attitudes and expressions are admirable studies of human nature under peculiar circumstances. The lady is indicative of ennui and unsubsided passion; the lord is like a man too habitually addicted to profligacy to shake off the cause of misery that stared him in the face.

By introducing a pious steward, the painter has obtained a striking contrast both to the reckless lord and lady surrounded by tasteless luxuries and to the drowsy servant in the adjoining apartment amidst candles burning in the sockets at mid-day. As he carries away a heap of unpaid bills with a single receipt, he prays for regeneration, the subject of the volume in his pocket.

The accessories comprise a rich amount of satirical episodes on fashionable taste; pictures of saints surrounding a naked Venus nearly concealed by a curtain; a Cupid playing the bag-pipes; uncouth china figures, and a clock encompassed by rubbish peculiarly heterogeneous and absurd: it consists of a fat naked Chinese sitting in the shade of a tree with two real candles in front of him; on the branches above, on each side the clock, are represented live fish as fierce as if in their own element, and above, next to them a cat quite unconscious that they are good eating.

If we suppose the lid of the empty sauff box in her ladyship's hand to contain a picture of Counsellor Silvertongue, her attitude and expression leaves no doubt of the state of her mind: as to his lordship he is a complete picture of selfish helplessness, wanting the energy of a man and the manners of a gentleman.

115 AN INSIGHT INTO THE HUSBAND'S PROFLIGACY.—We had already seen enough to judge that his connections were not the most honourable; but in this scene we find him plunged deep in the society of the vicious and the vulgar. In the residence of a French quack he has extorted, by threats, from a girl to whom he had been introduced, the avowal of her own unhealthy condition and the medical treatment she has been subjected to by the bandy legged miscreant before him. The pill-boxes and the symptoms of salivation leave no doubt of the imposition on his credulity, or the deceit practised on him by the procuress, who to the craft of her present detestable course joins the desperation of one who had associated with murderers and thieves; she resents the affront on her honour, and threatens to stab him. The fierce expression of her countenance, the threatening attitude, the profusion and showy nature of her dress, and the branded mark, F.C., on her breast give her a formidable appearance; but the knotty fibres of the quack are not so easily disturbed, his passive admiration of the whole circumstance shows how indifferent it is to him to abide a discovery that cannot hurt him and may turn to his advantage. His employer and partner in guilt is the only person to whom he considers himself answerable, and he is unaccustomed to converse with any but the vicious or deluded portions of society, of whose folly, of whose vices and secrets, he is the unfeeling trustee. The contrast between him and the procuress, whose *character* amongst men of rank and fortune and consequently whose means of existence are at stake, is equally forcible and true to nature. The small size and youth, the suffering and blighted prettiness of the victim of their detestable practices excite a hopeless compassion that aggravates our hatred and contempt for his lordship, whose expression of the mixed feelings of folly and of triumph for the tardy conviction of an imposition from which he suffered is a

master-piece beyond the comprehension of observers who think, with Sir Joshua Reynolds, that opposite expressions can not be depicted in a face at one time; the furniture of the room, consisting of a skeleton and anatomical figures, stuffed animals, especially a wolf's head, mechanical contrivances, mummies, old armour, &c., are explanatory of the assumption and savage nature of this pretender to science. Hogarth has rendered the machinery subservient to his contempt for Royal French Academies. They are labelled: "two superb machines, one to set shoulders and the other to serve as a corkscrew, invented by Monsieur de la Pillule. Examined and approved by the Royal Academy of Sciences of Paris." The general tone and effect of this picture are very satisfactory; and the execution throughout, even of figured stuffs, &c., may vie with highly finished specimens of less genuine artists.

116 THE TOILET.—By the death of the old Earl our hero is now a Peer of the realm, and his wife a Countess; however ill assorted, they are alike profuse and extravagant. Their residence is the resort of every fashionable folly and vanity. We here see them of a morning preparatory to an evening of brilliant extravagance, as patrons of acknowledged talent: two celebrated foreigners, a singer and a flute accompaniment, are rehearsing choice selections to them. But their exotic skill is but little attended to except by one of those obsequious attendants on rank and affluence, who rather allow their bohea to spill or grow cold than miss an opportunity of extolling whatever is under the protection of the great; and an old fop of nearly equal pretensions to connoisseurship: they affect ecstasy. Not so an old country squire who, whip in hand, has fallen asleep at the murmuring of sweet sounds, and who probably dreams of horses and dogs, whilst the principal persons of the drama are engrossed in more ominous thoughts. Her ladyship at her toilet under the hands of a Swiss valet, or a French coiffeur, takes more delight in Counsellor Silvertongue's lisping compliments than in the harmony of Italia's song or mellow flute. Lolling on a couch he shows her the plan of that evening's masquerade, and points to the pageant on a painted screen. It is evident that the assignation is favourably received, nor is the Earl unconscious of impending disgrace; about to sip from his cup, he would fain hear the words that are drowned in music, and contending passions bewilder his brain. His vacant stare, heightened by the ridiculous decoration of paper crackers in his hair, is very peculiar and characteristic of a man who has fallen into his own trap; whose vanity is scorched by jealousy for a wife he never loved or esteemed, whose life has been to her an example of worthlessness. This is observed by the negro servant; and a black boy among the antiquities purchased at the sale of the late Sir Timothy Babyhouse's effects, is particularly amused by a figure of Acteon with the horned head of a stag; the pictures around the room consists of indecent subjects by old masters and the portrait of the Counsellor.

In this as well as in the other pictures of the series the main object of the story directly enforced without display of art, and the character of each figure is well marked; the self-sufficiency of the oft-flattered performers, the affectation of the parasites, and the fully absorbed friseur, are more conspicuous but not more impressive than the bye-play of the leading characters of the subject, a remarkable instance of adherence to the principles of nature which others would have sacrificed to conventional rules. Had the Countess a more intellectual countenance; if she appeared a little conscious of unusual danger; if a slight touch of nervous superstition held some small share in her satisfaction, this would perhaps be the most interesting of all these fine works of genius; but Hogarth seems to have in-tended his heroine for a representative of very ordinary intelligence. The scene takes place in the bed-room, a French fashion then adopted by our nobility.

117 THE ENCOUNTER.—Unaware of a jealous eye, the Countess and the

seductive Silvertongue met at the masquerade, whence they were followed by her newly waked Argus, who makes his way into the apartment they have entered at a bagnio, and rushes sword in hand at the Counsellor, who, though undressed, meets him; in the encounter the Lord is run through; the murderer escapes by the window, and the watch entering finds the Countess in grief and remorse lamenting her husband's fate: he staggers and dies. The story is complete and the figure and expression of the Lady equally so, containing all that we wished a glimpse of in the preceding subject. Here, indeed, we find that sense of what is right, so strangely but almost always roused into new life at the fatal termination of a course of folly, that indication of sympathy and conscience that triples the beauty of the female face and mixes commiseration with our abhorrence.

The pictures about the room are, as usual with Hogarth, indications of the subject and scene: that of the Judgment of Solomon is a master-piece in this way that might open the eyes of those who doubt the possibility of explaining in a picture more of the subject than is enacted at the moment. The lady's mask, and a bundle of sticks with a wooden cross, have equal claims to attention in this respect, though the satire of frailty assuming the especial guise of sanctity is to be found under similar circumstances in the Spectator. Again, the hasp and key on the floor leave no doubt of the door having been broken open; and it may here be suggested that painting is so competent to distinguish various past moments that if either had been partly under his lordship's foot, it would denote that he must have broken it open: as it is not so we doubt it. The attitude and expression of the dying lord have much nature but little elegance. So careful was Hogarth to omit no incident expressive of cause and effect that the candle is effected by the opening of the window by the Counsellor in his flight.

118 DEATH OF THE COUNTESS.—The splendid dream is past: honours are succeeded by infamy and remorse: extravagance has led to a penniless title. The Countess and her only child, the minor peer, have sought an ungracious refuge at her father's residence in the city, but the scene of her unambitious childhood presents nothing but regret and bitter reproaches to an unpitied widow. In the mean time the Counsellor is taken, tried, and hanged for the murder: this adds the last drop to the Countess's cup of misery: the very title is galling and reproachful as it is ridiculous, amidst objects of habitual vulgarity. In sorrow and sickness, without hope or comfort, she sends for laudanum and puts a rash end to her worldly sufferings. The physician and the apothecary find the case desperate; the old nurse brings the crippled child to bestow a last mark of affection on its wretched parent, whilst her father whose feelings are ever absorbed in self—takes the jewels from the fingers, and the apothecary, pointing to the "last dying speech and confession," threatens the booby waiting-man with the gallows for fetching the poison: such are the main circumstances in this picture. The expressions take a range as wide as the characters. The scrofulous heir to a tarnished title, and the old nurse who had witnessed the mother's infantine gambols and has outlived her joys and pretensions, are animated with the benevolent affections of nature, and their attention seems to spread an additional regret over the dying features of the Countess; her sordid father, amidst his care for wealth, has evidently hard breathings of affliction and disappointment. The dogmatic insolence of the apothecary is in strong contrast with the stupid terror of the servant who sees the gibbet awaiting him for unconsciously fetching the laudanum. Every thing in the room speaks of the citizen's vulgar ideas and importance. A well kept ledger and tables of compound interest with pipes and the liquor bottle are under especial care, coarse specimens of Dutch pictures constitute his principal luxury and fire buckets attest his prudence; but the aldermanic gown and gold-laced hat denote his magisterial and public authorities. A view of London Bridge, covered with houses, leaves no doubt of the locality; and the starved dog, who, heedless of the symptoms of death,



snatches the pig's head from the table, implies how seldom such fare is within reach at that house: nor is the clock that ticked its last vibration at the eleventh hour, as an emblem of silence and death, unworthy the consideration of every artist who seeks meaning and poetry in works of art.

Engraved by Hogarth, 1745.

119 A Landscape—Jaques . . . *Sir George Beaumont*

“To-day, my lord of Amiens and myself  
Did steal behind him, as he lay along  
Under an oak, whose antique root peeps out  
Upon the brook that brawls along this wood;  
To the which place a poor sequester'd stag,  
That from the hunters' aim had ta'en a hurt,  
Did come to languish.”—*As You Like It. Act 2.*

A fine scene of a stream winding among rough oak-shaded banks, and a distant hill seen through an opening. It is boldly dashed in with much spirit and nature, but the branches of the tree on the immediate fore-ground do not relieve well from those behind. It is a good composition well executed, with sufficient force and truth, and with but little of that soft dressing up that most amateurs of less talent give instead of sterling qualities.

Canvas. 2ft. 6in. by 3ft. 4in. (Presented by the Dowager Lady Beaumont.)

120 Portrait of Joseph Nollekens, the Sculptor, born in London, 1737, died in 1823 . . . *Sir W. Beechy*

A very good portrait, tolerably characteristic, only too smoothly painted for the strong aged features.

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by the Rev. R. E. Kerrick.)

Engraved by C. Turner.

121 Cleombrotus ordered into Banishment by Leonidas  
*B. West*

A poor specimen of Mr. West's talent for composition, and very tame of execution. Cleombrotus is too old, and his wife is too large and much less interesting than would be expected: the drawing and colour are also not at all above mediocrity.

Canvas. 4ft. 6in. by 6ft. (Presented by W. Wilkins, R.A., the architect who designed and built the National Gallery.)

Engraved by C. Hodges.

122 The Village Festival . . . *Sir David Wilkie*

A scene of drunkenness in the yard of a Country Inn. Boors are tempting their seniors to drink, one fellow offers the intoxicating liquor to young girls, and children are laughing at the debasing effects of intemperance. It is a degrading subject, happily much less frequent than formerly, when all classes in this country confounded excess with hospitality. Still the delineation of nature by a man of genius usually possesses touches of feeling on which philosophy can dwell and where our best feelings can find a wholesome excitement. The aged woman near the trough contemplating the fallen sot, is of so fine a character and so natural, that we readily imagine her condition and her simple history, the lengthened annals of a country life cheered by some rays of sunshine amidst many a winter blast. The principal group, where the jolly countryman doubts whether

to accompany his children home or to listen to his comrades' appeal to another finishing bumper, is also sprinkled with acute interest. For rich mellow colouring and broad clear effect, this figure is a masterpiece; for expression he is evidently a little the worse for drink, but hearty and happy: the sunny light on his brilliant smock frock, on the gay 'kerchief, and his ruddy complexion, assume a richness and a glow very different from the anxious grief of his little daughter, who needs not to turn her face to call forth our sympathy. Her elder sister is also a nice figure, and as well coloured as the father, but less pathetic than the little girl. The boors are varied, and such as they would be in action and expression. The blue jacket of one looking at an empty bottle is much too dark, and breaks the effect of harmony. The man drinking near the house, is from a face of very fine character: the accessories, the draperies, &c., are nicely, perhaps too carefully, executed, as in some instances they become spotty, as though the group or the figure constituted a separate picture: barring this slight detraction, the whole painting and colouring is exceedingly clever, but it has not the keen satire of Hogarth's election scenes, nor the home-pathos of Bloomfield's Richard and Kate.

Canvas. 3ft. 1in. by 4ft. 2in. (Angerstein Collection.)

Engraved by Finden.

### 123 Landscape, with figures by Moonlight . . . *Williams*

A sweet moonlight scene. An old castle on a bold rock, that casts its shadow on a river that flows beneath, hills covered with woods, and groups of trees along the winding stream, make up a beautiful and romantic picture of nature. The moon rising behind the castle, flickers on a small portion of the spangled waters, and casts light on a boat and figures on the front of the picture. It is a well selected view and well rendered: the trees, though elegant and picturesque, are rather too precise in the working. The effect would be completely beautiful if a little more richness of foliage on the left softened the most uninteresting portion of the distance.

Panel. 2ft. by 2ft. 8in. (Bequeathed by Lieut. Col. J. H. Olney.)

### 124 Portrait of the late Rev. William Holwell Carr *Jackson*

A simple finely painted head, beautifully coloured; delicate, rich, and varied in tint, very fleshy; more varied and delicate than Reynold's Lord Heathfield, more pulpy than Hogarth's portrait: the light is famously managed.

Canvas. 2ft. 6in. by 2ft. 1in. (Bequeathed by the Rev. W. H. Carr.)

### 125 Portrait of Isaac Walton (died 1683) . . . *Housman*

A careful imitation of nature, over-wrought, and with too much striving after colour, but well.

Canvas. 2ft. 6in. by 2ft. 1in. (Bequeathed by Dr. H. Hawes.)

Engraved by Bovi, 1794.

### 126 Orestes and Pylades brought as Victims before Iphigenia *Benjamin West*

Respectable, but too much on recipe, although it shows rather more approximation to nature than others by Mr. West, in this collection.

Canvas. 3ft. 4in. by 4ft. 2in. (Presented by Sir G. Beaumont.)

Engraved by Basire.

127 View in Venice . . . . . *Canaletti*

A deep brown tone, with great truth, pervades this picture: the principal building in the middle distance too dark, and generally the lights want a more vivid aspect. It is however very masterly and the details are very bold.

Canvas. 4ft. by 5ft. 4in. (Presented by Sir G. Beaumont.)

Engraved by Le Keux.

128 Portrait of the Right Hon. William Wyndham  
*Sir J. Reynolds*

William Wyndham was an accomplished orator and statesman, and Secretary of War in Mr. Fox's administration.

A good portrait of that able senator: simple, light, handsome, gentlemanly, and reflective. The colouring is very good, yet it hardly equals Jackson's portrait of the Rev. Holwell Carr, near it: it is too sombre.

Canvas. 2ft. 6in. by 2ft. 1in. (Bequeathed by G. J. Cholmondely, Esq.)

Engraved by J. Jones.

129 Portrait of Mr. Angerstein . . . . . *Sir Thomas Lawrence*

This portrait is fairly coloured, with a lively look, and the white hair is nicely softened into the breadth of light on the forehead; but all is spoiled by a thinness of execution, with little sharp touches that render old age ridiculous, and the art flimsy.

Canvas. 3ft. by 2ft. 3in. (Presented by his Majesty William IV.)

Engraved by Young; and by Scrivin.

130 Landscape, with figures—The Corn Field *Constable*

A faithful but coarse copy of an English scene. A boy drinking from a pool, with dark leaves, brambles, and thistles around, a rough bank with trees, and an old gate off the hinges, a plough, a dog, and sheep, make a picturesque foreground, that wants only charm of execution, rich tones, and mellow softness, to be beautiful. The distance is made up of a corn field, a meadow, and a village church. It is a good amount of pleasing materials, and the arrangement is agreeable, but the distance is heavy and wants perspective, as do the solid and crumpled clouds. The trees are well drawn, but everywhere the coarse plastery manner spoils the intentions. Seen through a tinted glass or several coats of varnish, it would be a fine picture.

Canvas. 4ft. 8in. by 4ft. (Purchased and presented by J. Constable's admirers.)

Engraved by D. Lucas.

131 Christ Healing the Sick in the Temple *Benjamin West*

"And the blind and the lame came to him in the Temple; and he healed them."—*Matthew* xxi. 14.

The general arrangement in this picture is, like all Mr. West's, good; and the action of Christ, with the attention divided between the sick man and the dying infant in its mother's arms, is true to the subject: the wholesale of the picture is well, so much so as to give promise of better details. This first general arrangement or composition having been spent on the foreground groups, the figures behind are put in as actors performing unconnected parts; that is, each has a soliloquy, an expression of his own, tending usually to the principal objects in

the picture (the two groups above mentioned,) but not forming groups of themselves, not in families of mutual sympathy. Thus, the healing of the sick is not concentrated on one individual, but it is restricted to two; it does not shade off among distant episodes.

The figure of Christ is rightly selected as tall and elegant, but it wants firmness, and the face is very deficient in high intelligence, character. His drapery is very conventional—two long folds of similar proportions of a curve mark the division of the body towards the left arm and stiffen the action; on the other side the indication of the hip, thigh, and leg is forced and affected. No drapery of the substance before us would give so bold a line, and with a tunic beneath it is doubly wrong. The faces are not only like being done all from one model, but as if with the same brush and the same tone of feeling, except the sick man in the midst, whose face is more studied, more lively, more individual and effective, than any other: in all else there could be no necessity for looking at nature at all, since an obstinate predetermination has prevented outward observation or impressions. We can see that Mr. West was far from deficient in natural sensibility, but he repressed it, and subjugated that exquisite gift of nature to the cold regulations of conventionality. For this performance three thousand guineas were paid by an Institution founded for the extension and cultivation of taste;—a vast sum.

Canvas. 9ft. by 14ft. (Presented by the Governors of the British Institution.)

Engraved by Heath.

### 132 The Last Supper (not hung up) . . . Benjamin West

“And as they were eating, Jesus took bread, and blessed *it*, and brake *it*, and gave *it* to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave *it* to them, saying, Drink ye all of it; for this is my blood of the New Testament, which is shed for many, for the remission of sins.”—*Matthew* xxvi. 26—28.

A feeble performance, which has been removed from the Gallery. This appears a sad slur on the quondam President of the Royal Academy, but the exhibition of bad pictures by gentlemen who have filled that high office, reduce public respect for its authority.

Canvas. 6ft. by 9ft. (Presented by his Majesty George IV.)

### 133 Portrait of Mr. Smith, Comedian (“Gentleman Smith”) . . . Hoppner

He was the original “Charles Surface,” in the “School for Scandal.”

Well painted, and very fleshy; life-like, and yet it is like an actor: this comes from the light blue coat, the delicate rosy tints in the face, the carefully dressed hair, and the assumed smile.

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by Mr. Sergeant Taddy.)

### 134 A Landscape . . . . . Decker

There is a fine mellow tone over this piece, as simple as Gainsborough's; the shades are, however, rather black, and the handling somewhat heavy and deficient in variety. The effect of a clouded sun is, nevertheless, very effective; and the old walls, with a few trees, like the entrance to many an old agricultural town, shows what simple objects suffice to make a picture much better than far-fetched complicated composition.

Panel. 2ft. 1in. by 1ft. 7in. (Bequeathed by Lieut. Col. J. H. Ollney.)

135 Ruins with Figures—a Composition . . . *Canaletti*

This is the contrary from 134, by the same artist. It is all arrangement, with sharp outlines, more skill than truth, recollection rather than the breathing of vivid nature.

Canvas. 1ft. 10in. by 2ft. 5in. (Bequeathed by Lieut. Col. J. H. Ollney.)

136 Portrait of a Lady (not hung up) *Sir Thomas Lawrence*

A feeble work, now removed from the Gallery, where it injured the reputation of the master; and yet scarcely inferior to another of larger dimensions, that remains. Fashionable reputation and name will not always suffice to posterity.

Canvas. 7ft. 10in. by 4ft. 10in. (Presented by F. Robertson, Esq.)

137 Landscape—a Study from Nature . . . *Van Goyen*

A good simple sketch from nature of a cottage on a heath, freely wrought: the sky is rather too soft.

Panel. 1ft. 4in. by 2ft. (Bequeathed by Lieut. Col. J. H. Ollney.)

138 Ancient Ruins, with Figures . . . *Paolo Pannini*

Clever painting, nice colour, with a fine soft effect of atmosphere on the foreground objects, and on those at a distance, hence a want of proportionate aerial distance to bear out the lineal perspective of objects.

Canvas. 1ft. 7½in. by 2ft. 1in. (Bequeathed by Lieut. Col. J. H. Ollney.)

139 Religion attended by the Virtues—Composition of eleven Figures—life-size . . . *A. Kauffman*

Pretty, pretty, pretty: one mind, one form, one age, all but the children. Surely the Virtues cannot be all alike. Modesty and courage, decision and prudence, hope, faith, and charity, are differently expressive and variously constituted. Art that can see no such difference in nature, is peculiarly contracted and to us insipid. It reminds one of a little girl who asked an artist why he did not paint the gentlemen, in the picture of a dying saint, as pretty as the ladies. The colour of this picture is pretty, and the execution graceful, but with little power.

Canvas. 7ft. by 9ft. (Bequeathed by James Forbes, Esq., for whom it was painted at Rome.)

Engraved by Worthington.

140 Portrait of a Lady . . . *Van der Helst*

Hard and colourless, but a close imitation of nature in feature and expression.

Panel. 2ft. 9½in. by 2ft. 9½in. (Bequeathed by Lieut. Col. J. H. Ollney.)

141 The Palace of Dido—Æneas presenting himself before the Queen . . . *Steenwyck*

A hard liney representation of bad architecture, in utter defiance of the story, and, in various ways, of good sense and good taste: like a tracing from an ivory model.

Copper. 1ft. 3½in. by 2ft. 3in. (Bequeathed by Lieut. Col. J. H. Ollney.)

142 John Philip Kemble, in the character of Hamlet—Full-length, life-size . . . . . *Sir Thomas Lawrence*

Really a portrait of John Kemble, in the part of Hamlet. The face is effective, but with a fixedness of thought and features that remind us more of the sitting to an artist than of the philosophizing prince in Shakspeare. Hamlet was emphatically a thinker, Kemble decidedly an actor. This painting represents Kemble, not Hamlet. Horatio and the grave-digger are wanting: Shakspeare is wanting. 'Tis not the play of Hamlet without the part of Hamlet, but the part of Hamlet without the play. As already stated, the head is an effective piece of face painting, with glaring splashes of white in the eyes: the linen is also too white: the hands have no action, and the lower limbs have a sort of mediocrity correctness about them. The moon lighted back ground, however opposed to the daylight on the face, is the best part of the picture. In a shilling modern exhibition this was a striking picture; in a Gallery of select works of various periods its claims are very moderate.

Canvas. 10ft. by 6ft. 6in. (Presented by His Majesty William IV.)

Engraved by S. Reynolds.

143 Portrait of John, Earl Ligonier, on Horseback  
*ascribed to Sir Joshua Reynolds*

He was a distinguished military officer in the reigns of Queen Anne, George I., and George II. He accompanied George II. in his campaigns, and commanded a part of the army at the battle of Dettingen. He was afterwards a Field-Marshal, Commander-in-Chief, and Master-General of the Ordnance. He died in 1770.

A libel on our fine portrait colourist. It is a dingy wooden concern, without delicacy or variety, and decidedly of German extraction.

Canvas. 9ft. 2in. by 7ft. 10in. (Presented by His Majesty William IV.)

Engraved by Fisher.

144 Portrait of Benjamin West, P.R.A.—Full-length, life-size . . . . . *Sir Thomas Lawrence*

This duplicate is not quite equal to the picture sent to America. The figure and dress are heavy, and the background samely: the face, especially the light side, is good; the colour being fresh, delicate, and replete with breadth and light, but the shades are too grey to belong to it.

Canvas. 1ft. 10in. by 5ft. 10in. (Presented by His Majesty William IV.)

Engraved by C. Rolls.

145 A Man's Portrait . . . . . *Van der Helst*

A good fleshy face, broad of light and firm of expression: not so the mode of painting: it is over-wrought.

Panel. 12in. by 8in. (Bequeathed by Lieut. Col. J. H. Ollney.)

146 View of the Port of Rotterdam . . . . . *Storck*

A busy scene, with much truth; rather too much alike in the different plans: wants toning and delicate ærial distances.

Canvas. 1ft. 11in. by 2ft. 5in. (Bequeathed by Lieut. Col. J. H. Ollney.)

147 Cephalus and Aurora—a Cartoon . . . *Annibale Caracci*

A very fine drawing with elegance as well as Academic skill : has much action and clever composition : the general arrangement, clouds, cupids, &c., is very graceful : the two principal figures are less so, though full of meaning. Cephalus is rather heavy than elegant, and Aurora is far from beautiful. She is very deficient in the faint blush and light ærial forms of early morn.

Paper. 13ft. 6in. by 7ft. 6in. (Presented by Lord Francis Egerton.)

148 The Triumph of Galatea—a Cartoon *Agostino Caracci*

Composition, grace, and beauty, frustrated by indelicacy : the drawing is of a fine order, being varied according to the subject and character. Altogether, as examples of the mode of executing Cartoons, these are excellent specimens. In a purer age, a time of high national feeling and moral sense Agostino would have been an artist of transcendent merit.

Paper. 13ft. 6in. by 7ft. 6in. (Presented by Lord Francis Egerton.)

149 A Calm at Sea . . . . *Vandervelde the Younger*

A charming little sea-piece, with wonderful space in the distance. It is so smoothly finished as almost to cause a doubt of originality, which we hasten to get rid of in order to fully enjoy the freshness, the aspect of nature and sweetness that pervade it.

anel. 8in. by 11in. (Bequeathed by Lord Farnborough.)

150 A fresh Gale at Sea . . . . *Vandervelde the Younger*

More like an unpremeditated sketch after nature, animated and freshening, but a little black. The surface of the painting is liable to some of the same objection as the preceding.

Canvas. 9in. by 1ft. 1in. (Bequeathed by Lord Farnborough.)

151 Leda—not hung up . . . . *Pietro Francisco Mola.*

A very clever specimen of the master, well composed, and finely executed in a free, bold, masterly style, but not first rate for the higher qualities of mind or refinement that some men can show even in objectionable subjects. Probably the sensual grossness of the subject had something to do with the injury done to this picture some time ago, when a poor cripple dashed his crutch through it : it has not since appeared in the Gallery.

Canvas. 1ft. 2 in. by 1ft. 8in. (Bequeathed by Lord Farnborough.)

152 A Landscape—Evening . . . . *Vander Neer and Cuyp*

There is wonderful truth in all the details of this picture, but there is a want of harmony of parts and a deficiency of breadth that counteract its great merit. The choice of scene is both simple and agreeable : it seems as though we had dwelt in the neighbouring village and often skirted the winding rivulet as the sun or the moon bespangled its waters : but the dark shadows that break the middle distance, mar the illusion and trouble the view ; whilst clouds, like balls of cotton, rising on the horizon, spoil a sky otherwise beautiful for its light and truth.

Canvas. 3ft. 11in. by 6ft. 3 in. (Bequeathed by Lord Farnborough)

153 Girl seated by a Cradle, in which an Infant sleeps *Maes*

Very simple nature, well painted : has no pretensions to composition. The

faces of the children are extremely well : the accessories are very inferior, and a little management of chiaro-scuro is generally wanting : perhaps the pervading tint is rather red.

Panel. 1ft. 3½in. by 1ft. ½in. (Bequeathed by Lord Farnborough.)

154 A Musical Party . . . . *David Teniers the Younger.*

A vulgar caricature, very clever, with monstrous noses and distorted limbs not fit to be painted. What a figure to handle a guitar ! He has two right legs. The keeping is incomplete throughout, the blue and white in contrast ; yet the general colouring is as delightful as the taste is abominable.

Panel. 10in. by 1ft. 2in. (Bequeathed by Lord Farnborough.)

155 The Misers . . . . *David Teniers the Younger*

For colour and imitation of nature equal to Rembrandt : the exquisite transparency and the effect on the money and parchment are quite magical. The faces are of a good character and well imitated from nature, but the pencilling in them, and in them only, is small and hard though the light is broad and clear.

Canvas. 2ft. ½in. by 2ft. 9in. (Bequeathed by Lord Farnborough.)

Engraved by F. Vanden Steen.

156 A Study of Horses . . . . *Vandyck*

A splendid study of a white horse. The colour is rich and clear and the execution bold, free, and precise ; but the head and the right front leg look somewhat as if done from a dead horse. It has been over-varnished.

Panel. 3ft. 6in. by 5ft. 11in. (Bequeathed by Lord Farnborough.)

157 Landscape—Sunset . . . . *Rubens*

Sketch from Nature. The sun, through a cloud, spreads a rich mellow light over the whole landscape, and it is splendidly, and with much truth, reflected into the shades, with a softness peculiar to Rubens. Notwithstanding so much warm sunlight, the distance recedes admirably. After so much praise, if we look to the execution and taste, in form and arrangement, we shall find but little to commend : the trees are not graceful or well worked in, the clouds have no elegance, and around the sun they are clumsily painted. These defects are serious, but they prove that one quality in perfection will secure a high position to a work of art.

Panel. 1ft. 7in. by 2ft. 9in. (Bequeathed by Lord Farnborough.)

Engraved by Bolswert.

158 Dutch Boors regaling . . *David Teniers the Younger*

The man with a glass in his hand is smart and well : for form and expression he is quite above par for Teniers ; quite an elegant boor. The woman behind him in the genteel occupation of filling a pipe is an uncouth companion, and her dress, of too cold a blue, does not harmonize : the distance has all Teniers' silvery softness.

Panel. 10in. by 1ft. 1½in. (Bequeathed by Lord Farnborough.)

159 The Dutch Housewife . . . . *Maes*

The faces are very well painted, but the accessories are heavy : there is no composition : the colour, though very good, wants a little freshness and variety.

Panel. 2ft. 1½in. by 11½in. (Bequeathed by Lord Farnborough.)



160 A Holy Family (*a Riposo*) . *Pietro Francisco Mola*

The subject is nicely treated, and the landscape is very sweet though deficient in aerial perspective: time has rendered it more heavy and black than the painter intended. The attitudes of the figures are delightful: the action of the baby and mother is light, graceful, and pleasing. The flying cherubs are pretty, but too real and solid: not like filmy ether.

Canvas. 1ft. by 1ft. 6in. From the Orleans Collection. (Bequeathed by Lord Farnborough.)

161 An Italian Landscape with a Cascade. *Gaspar Poussin*.

An uncommon fine study: rocky mountains, steep banks with trees, curling clouds, and in the middle scene a town and a water-fall, all remind us of a region strongly characteristic of volcanic vicissitudes. The admirable distance though rough and bold recedes perfectly: the silvery hues and softly sunlighted tips of the mountains contrasted with the rich tones of nearer trees, are as masterly as they are true to the modesty of nature: it seems altogether as though no re-touch, no after thought had meddled with its original impressions. If anything could be desired, it would be a more ample foreground. The figures are capitally put in, quite part of the picture.

Canvas. 2ft. 1in. by 5ft. 5in. From the Colonna collection. (Bequeathed by Lord Farnborough.)

162 The Infant Samuel. . . . *Sir Joshua Reynolds*.

“The Lord called Samuel, and he answered, Here am I.”—1 *Sam.* iii. 5.

It is strange how idly painters indulge in misnomers: this is a simple and therefore beautiful figure of a little boy praying, conceitedly nick-named as above, for which purpose a smoky explosion a little larger than that of a cracker has been introduced behind; an episode in bad taste compared with the simplicity of the little figure on its knees humbly committing its welfare to the supreme dispenser of all things. The colour, effect, and expression are very satisfactory; at once touching and agreeable.

Canvas. 2ft. 10in. by 2ft. 3 in. (Bequeathed by Lord Farnborough.)

Engraved by Dean, 1788; and C. Knight, 1792.

163 View on the Grand Canal, Venice. . . . *Canaletti*

A fine view of that dethroned queen of the Sea, Venice; more pleasing and illusive than No. 127, but less masterly. It has the accuracy, and with it some of the cold fixedness of a view seen in a camera-obscura: the water is glassy and dull, but the light and shade on the buildings are soft and pleasing, rather interfered with by precise liney details.

Canvas. 4ft. 1in. by 6ft. 8 in. (Bequeathed by Lord Farnborough.)

164 The Holy Family. . . . *Jacques Jordaens*

An indifferent Jordaens, painted all alike. The colour looks superficial, and the figures are common, unintellectual, and coarse. There is considerable power of hand, but neither taste nor judgment.

Panel. 4ft. by 3ft. (Presented by the Duke of Northumberland.)

165 The Plague at Ashdod—Composition of forty-one figures  
*Nicholas Poussin*

"And the Philistines took the ark of God, and brought it from Ebenezer unto Ashdod. When the Philistines took the ark of God, they brought it into the house of Dagon, and set it by Dagon. And when they of Ashdod arose early on the morrow, behold, Dagon was fallen upon his face to the earth before the ark of the Lord. And they took Dagon and set him in his place again. And when they arose early on the morrow morning, behold, Dagon was fallen upon his face to the ground before the ark of the Lord; and the head of Dagon and both the palms of his hands were cut off upon the threshold; only the stump of Dagon was left to him. But the hand of the Lord was heavy upon them at Ashdod, and he destroyed them, and smote them with emerods, even Ashdod and the coasts thereof."—*I Sam. v. 1—6.*

A very unfinished copy of the fine picture in the gallery of the Louvre, it can hardly give a right notion of the touching incidents in the original, which is full of effective and fearful groups, possessing much character: in it the infant by its dead mother raising its piteous look to strangers has both beauty and sentiment in a high degree. The woman, whose pity seems to incline her to become, in spite of danger, its foster parent is also very interesting, but the man who accompanies her is unnecessarily coarse of form, and so is the boy beside them. In the copy we have the faults, but little of the beauties.

Canvas. 4ft. 3in. by 6ft. 8in. From the Colonna Palace. (Presented by the Duke of Northumberland.)

Engraved by Baron.

166 A Capuchin Friar . . . . . ascribed to Rembrandt

There is no want of truth and nature. The general aspect and tone are soft, transparent, subdued, and agreeable, but it wants Rembrandt's vigorous touch and intuitive energy, his impulse, his texture.

Canvas 2ft. 10 in. by 2ft. 1 in. (Presented by the Duke of Northumberland.)

167 The Adoration of the Wise Men—a Drawing in brown  
and white . . . . . *Baldassare Peruzzi*

"When Jesus was born in Bethlehem of Judea, in the days of Herod the king, behold there came wise men from the east to Jerusalem, saying, Where is he that is born king of the Jews? for we have seen his star in the east and have come to worship him."—*St. Matthew ii. 1—3.*

An inconsistent assemblage of rocks and architecture, with numerous figures crowded though with ample space: the lights are spotty like a second-rate piece of bronze work: it is indeed a very skilful production in a bad style; but without it possesses considerable grandeur and elegance in the drawing of the groups.

Paper. About 4ft. 6in. square. (Presented by Lord Vernon.)

Engraved by Agostino Carracci.

168 St. Catherine of Alexandria—Single figure, three-  
quarters, half the size of life . . . . . *Raphael.*

With some of Raphaels peculiarities, this performance has scarcely any of his merit: it may be clear, distinct, and even graceful, but is also affected, the face mawkishly so; the hands are so too. The features are not successfully drawn, and the left hand is very broad. The general colour is good, the draperies are carefully done but rather hard: the border across the breast is one stripe of

black unbroken by ligat. The distance is delicate. Those who know Raphael only by specimens such as this, must consult the Cartoons at Hampton Court, and fine prints after his exquisite productions.

Panel. 2ft. 4in. by 1ft. 9 in. From the Aldobrandini Collection. (Purchased by Government of Mr. Beckford, in 1839, for 5,500*l.*)

Engraved by the Baron Desnoyers, 1824.

### 169 St. Francis adoring the Infant Christ . *M. da Ferrara*

A very poor and ridiculous composition. An instance of the want of elevation in untaught, inexperienced minds. The Almighty appears, as in a pulpit, preaching, and the Holy Ghost officiating as clerk under him: by taking off the roof of the church, the painter contrived to show a band of musical angels. So much for the arrangement: the faces are very superior: they are not only well but they are abundantly varied in form and feature, with a sober tone of thinking, which, however, has not equal variety. There is no breadth of light on the draperies, and the flesh tints are too red.

Panel. 2ft. by 1ft. 7in. From the Lecari Palace, at Genoa. (Purchased by Government of Mr. Beckford, in 1839, with No. 170, for 1,850*l.*)

### 170 The Holy Family with St. John, accompanied by Saints and Angels . . . . . *Garofalo*

In this picture we perceive similar natural abilities to those of the preceding, improved by cultivation. It has more light, more charm and grace, but also more affectation: the grouping is not equal to some of this master's; and the two old heads (St. Joseph and St. Elizabeth) are so smoothly combed as to be like soft lamb's wool: the clouds have the same fault. The Virgin mother has considerable beauty, but the drapery over the left leg is very uncouth. The little St. John has the real merit of the master: at once Michel-Angeloesque and like nature.

Canvas. 2ft. 6½in. by 1ft. 11½in. (Purchased by Government of Mr. Beckford, in 1839, with No. 169, for £1,850.)

### 171 Portrait of Sir John Soane Architect (d. 1837.)

*John Jackson*

A clever likeness of a man of science remarkable for his foppish appearance; it behoves a painter to represent the peculiarities of his sitters, but it is surprising that the carefully dressed wig, the extremely delicate complexion, and the simpering small mouth in an architect approaching to fourscore years of age, should not have struck Sir John himself as ridiculous. With all these drawbacks it fully withstands Lawrence's picture of Mr. Angerstein near it.

Canvas. 2ft. 6in. by 2ft. (Presented by the Governors of the British Institution.)

### 172 Christ and his Disciples at Emmaus . *Carravaggio*

"And it came to pass as he sat at meat with them, he took bread and blessed it, and brake and gave to them. And their eyes were opened and they knew him."—*St. Luke*, xxiv. 30, 31.

This picture has rather a Spanish surface look on it; it is cleverly painted in a fine manner and like nature, with a soft texture spread over all. The old man to the right is rather faulty; the nose is large and his short beard looks funny; the hand is not sufficiently foreshortened from being smaller than the further one, but it is very well painted, drawn and coloured. The white turning up of the sleeve of the man to the left is very injudicious and seriously

injures the harmony of the picture. Christ's face is too fleshy, but it is fine. It is a highly finished specimen of the master.

Canvas. 5ft. 7in. by 6ft. 5 in. From the Borghese Palace. (Presented by the Right Hon. Lord Vernon.)

173 Portrait of a Gentleman—three-quarters—life-size.

*Giacomo Bassano*

Has some resemblance to a beautiful Jansen though Titianesque: it is well finished and very true to nature, broad of light and has an intelligent look. The eyes are not quite alike. The dress has been as carefully finished as the face, but it has somewhat darkened. This picture looks particularly well at a distance.

Canvas. 3ft. 11in. by 3ft. 2in. (Presented by Henry Gally Knight, Esq.)

174 Portrait of a Cardinal—Half-length, seated

*Carlo Maratti*

The qualities of this portrait are very similar to those of contemporary productions by the eminent French portrait painters Mignart and Philippe Champagne: it is in colour rather cold but like nature and indicates intelligence. The carnations of the face are very true, but in general it wants tone, especially the white dress: in this the French contemporaries had more tact.

Canvas. 3ft. 11in. by 3ft. 2in. (Presented by Henry Gally Knight, Esq.)

175 Portrait of Milton (?) . . . .

*Vander Plaas*

Probably a correct, though rather an unfavourable likeness of our great poet; it is hard and heavily wrought; the eyes appear diseased, but from their decided direction they hardly appear blind. The face indicates about fifty-eight years of age, the hand only thirty-five.

Canvas. 2ft. 4in. by 1ft. 11 in. (Presented by Capel Loft, Esq.)

Engraved by W. Stevenson, Norwich, 1797.

176 The Infant St. John, with the Lamb . . . .

*Murillo*

“Behold the Lamb of God.”

One of the most delightful pictures in the Gallery. The observer should inquire why it is so. It is mostly dark; it is not of a rich varied or delicate colouring, one leg is strikingly too light and far from an elegant shape: it is an ill-washed or rather a dirty faced child, and the lamb is by no means equal to some by Dutch masters. Wherefore then is it so great a favourite with all classes and kinds of persons? It is a pretty simple subject full of the happy, unaffected, playful kind feelings of life: the effect is vivid and simple, unbroken by rich or brilliant colours, but not at all deficient in that broad general aspect of flesh colour and fleshy substance that all can see and appreciate. It strikes home to our sympathies without convention, hence we forget to dwell on imperfections. It proves that art is most effective when it closely reflects the form, aspect, and best feelings of nature; nor does it require perfection to enlist our best feelings: the lover may be told that his mistress has a large mouth, small eyes, a swarthy complexion, and so on: he ascertains the truth of the observation but the smile of affection obliterates the consideration. Art that can produce the like effect excels all conventional perfections.

Canvas. 5ft. 5in. by 3ft 7in. From the Collection of Mons. Robit. (Purchased by Government from Sir Simon Clarke's Collection for £2,100.)

Engraved by Valentine Green.

177 The Magdalen—half-length, life-size . *Guido Reni*

Quite the reverse of the preceding: here the natural abilities of the master are set on pleasing the spectator more than on the study of human expression for its own sake. Form and display of animated features are placed in attitude for our admiration. No woman in real grief ever did so: it is an affectation unworthy of a real artist; such an exhibition wins the applause of incompetent judges, but not our sympathy: Guido was often employed to repeat this same feat of skill. The instance before us is not capital; one eye is higher than the other, the colouring is cold and the mode of painting, though skilful, is hard.

Engraved by J. Bouillard, in the *Gallerie de Palais Royal*.

Canvas. 2ft. 7in. by 2ft. 3in. From the Orleans Gallery. (Purchased by Government from Sir Simon Clarke's Collection, for £2,100.)

178 Serena rescued by the Red Cross Knight, Sir Calepine  
—composition of five principal figures, small size

*William Hilton*

“ ——— Then out aloud she cries  
Where none is nigh to hear that will her sue,  
And rends her golden locks——

\* \* \* \*

Now mote you understand that to this grove  
Sir Calepine by chance, more than by choice,  
The self-same evening Fortune hither drove  
As he to seek Serena thro' the woods did rove.

\* \* \* \*

Eftsoones he saw one with a naked knife,  
Ready to launch her breast, and let out loved life:  
With that he thrusts into the thickest throng," &c.—*Spenser*.

This picture has a deal of action, and tells its story better than most, but it is hardly rich of composition, and the Serena is rather like a model in an attitude. The Red Cross Knight is not elegant, but very energetic: the terror of the ungodly crew is well depicted. One crouching in front of the pyre somewhat balances the composition, which is otherwise too much in parallel lines. The Serena is a nicely drawn figure, and the whole is in a simple unaffected style formed on nature more vigorous in intentions than in execution: the colouring is good, rather than rich or brilliant. The condition of this painting is a sad instance of the consequences of injurious vehicles.

Panel. 4ft. 7in. by 7ft. 7in. (Purchased from the artist's executor in 1841, by a committee of gentlemen, admirers of his talent, and presented by them to the National Gallery.)

179 The Virgin with the Infant Christ, and St. Anne enthroned, surrounded by Saints *Francesco Francia*

Before the throne in the front, is the little St. John, with the standard of the Lamb, pointing to the infant Saviour above; on the left are St. Sebastian, and St. Paul; on the right, St. Lawrence and St. Romualdo.

A fine example of refined talent before facility overcame sentiment: it therefore cannot boast that force of execution or massing of composition that distinguish many later productions; but, for close and careful imitation of nature, truth of form, colour, and expression; for simple chiaro-scuro and elegant taste, very few have excelled, not many have approached it. The face of the Virgin Mother is very sweet and lady-like, and of an elevated character. The little Christ and St. John are elegant, interesting children, and the four saints have merits of similar

kind, but there is no variety between them: the same person, similar features, hair, beards, complexion, &c., would imply that all were done from one model.

Panel. 6ft. 6½in. by 6ft. From the Lucca Collection. (Purchased by Government in 1841, with No. 180, for £3,500.)

180 The Virgin, and two Angels weeping over the Dead  
body of Christ . . . . . *Francesco Francia*

The same merits that distinguish the preceding picture are conspicuous in this, with more chiaro-scuro. The Christ is peculiarly elegant in form and feature, but stiff and hard, like ivory. The sorrowing mother is wonderfully true to nature as a parent in grief, but without extraordinary personal beauty or the self-possession of absolute faith. One of the angels is very beautiful, the draperies are carefully and well painted, richly coloured, and well cast. The whole is executed with infinite care and good taste. Though exceedingly pathetic, the expressions never overstep the modesty of nature. How superior is their simplicity to Guido's affectation!

Panel. 3ft. 2in. by 6ft. 1in. From the Lucca Collection. (Purchased by Government in 1841, with No. 179, for £3,500.)

181 The Virgin with the Infant Jesus, and St. John—Land-  
scape back-ground . . . . . *Pietro Perugino*

With much of the purity and elegance of Francia and Raphael, this is a hard liney picture; the outlines are, however, full and graceful. More composition of light and shade, less care of detail and more freedom of execution, would have made Perugino a great master. Those merits, added to his own, produced Raphael. The lines of composition and the expression are good. The mode of painting is most faulty—it is like thin-washing it.

Panel. 2ft. 2½in. by 1ft. 5½in. (Purchased by Government of Mr. Beckford, in 1841, for £800.)

182 Heads of Angels—Studies from Frances Isabella, the  
Daughter of Lord William Gordon  
*Sir Joshua Reynolds*

These little heads are beautifully coloured and painted, but the expression seems rather too human, rather dull than ethereal; more like a recollection after death than a vivid impress: not so the likeness of the features,—they are strongly indicative of living nature: they are painted with charming facility and lightness.

Engraved by Simon, and by S. Reynolds.

Canvas. 2ft. 6in. by 2ft. 1in. (Presented by Lady W. Gordon.)

183 Portrait of Sir David Wilkie—half-length; life-size  
*T. Phillips, R.A.*

Born, 1785, in Scotland; died, 1841, on board the "Oriental" steamer.

An excellent portrait of our popular favourite: painted in 1829, when 44 years of age, well coloured, broad of light, and very like. To be more strikingly expressive of Wilkie's countenance and condition, there should be more depth and shadow in the eyes, and the lips should be straighter and thinner: a Scotch peculiarity, seldom attended to by our artists.

Canvas. 3ft. 3in. by 2ft. 2in. (Presented by the artist in 1841.)

184 Murder of the Innocents . . . . . *denominated a Raphael*

"Then Herod slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under."—*St. Matthew* ii. 16.

The outline of this bit of a composition may have been by Raphael, but that exquisite master is not responsible for the daubing that stands before our eyes under half an inch of varnish. As a composition, it can only be looked upon as a number of bits and actions thrown together in a hurried way as a preparatory experiment. It is therefore confused and without order. We perceive that in the outline there is expression, but it is sadly marred by the heavy painting that destroys variety and refinement. The colouring is, indeed, rich and true, though without variety or freshness, like the working of a dull imitator. As an outline, it is more like a number of trials for one episode than a variety of episodes. So much remorseless brutality among the murderers, and so little maternal heroism in the mothers, must give an erroneous notion of Raphael's perceptions and sentiment, to persons unacquainted with the elegance and varied sympathies that distinguish his best works preeminently.

A Cartoon. 9ft. 11in. by 9ft. 3in. (Presented by the late Prince Hoare to the Governors of the Foundling Hospital, and by them deposited in this Gallery.)

185 Portrait of Sir William Hamilton—full-length; seated

*Sir J. Reynolds*

He was British Envoy at the Court of Naples, from 1764 until 1800. He died in England at an advanced age, in 1803.

Quite a portrait of a gentleman; Sir William with a very reduced share of intellect or enthusiasm. The leg is ill-drawn and out of keeping, too white for its position. The canvas is not well filled.

Engraved by H. Hudson.

Canvas. 8ft. 6in. by 5ft. 11in. (The property of the British Museum; deposited by the Trustees in this Gallery, in 1843.)

186 Portraits of a Flemish Man and wife *John Van Eyck*

In the back-ground are a bed, a mirror, and a window partly open; the objects in the room are distinctly reflected in the mirror. A branch brass chandelier hangs from the ceiling, with a candle still burning in it; in the fore-ground is a small poodle. In the frame of the mirror are ten minute circular compartments, in which are painted stories from the life of Christ; and immediately under the mirror is written, "Johannes de Eyck fecit hic, 1434."

Certainly an interesting specimen of so early a period of oil-painting: interesting for the beautiful state of preservation, the accuracy and careful delineation and finish of all the details in a Flemish apartment at the beginning of the 15th century. The composition is very unassuming and formal; the faces are ugly; the attitudes stiff, but very true to nature in colour, form, and expression. The draperies are hard but richly coloured: the whole is amazingly finished: few objects in painting can, in this respect, and for illusive effect, vie with the lamp and the mirror before us. It would be very important to our artists to find out with what oils so much finish and glazings were performed, and yet preserve their freshness for nearly four centuries.

Panel. 2ft. 9in. by 2ft.  $\frac{1}{2}$ in. (Purchased by Government of Major-General Hay, in 1842, for £630.)

187 Apotheosis of James the First . . . *Rubens*

This is, no doubt, a first sketch for the centre picture at White Hall, now the chapel royal: to an artist's eye it has great merit of colour, execution, and also drawing: there is a silvery truth, a light yet vigorous facility, an ærial harmony but seldom equalled;—It is, however, a silly subject ridiculously treated, but with amazing talent. The pedantic James, the last king of England who consigned human victims to the flames for what, in his wisdom, he deemed witchcraft and heresy, is here represented in boots, cloak, and steel armour, borne through the clouds

by Minerva and Mercury, attended by the Graces and other mythological worthies. A greater compound of inconsistency is, perhaps, not to be found in any other picture. A king, whose only good quality was his dread of warfare, painted in plate-armour, and guided by Minerva; the plunderer of Sir Walter Raleigh's widow and children, who assumed to himself the right of judging between man and his Creator, not only in his own dominions but in others, in the straight way to heaven; the self-styled Solomon, who wrote on polemics and witchcraft, and burnt, as heretics, those who differed but a shade from his own opinions, in the company of heathen divinities; the spirit of the awkward, gawky James the First, boots, and what not, attended by the Graces: such is the subject entrusted by his son, King Charles, to Rubens, at the time they were together plotting the ruin of Protestantism in the Netherlands. Without money to pay the enormous debts bequeathed by his foolish father, Charles managed to pay three thousand pounds (equal to 8,000*l.*) for that mockery of good sense and religion by some deemed pious, at the Royal Chapel.

Panel. 2ft. 1in. in diameter. (Purchased by Government from Lord Eldin, in 1843, for £200.)

### 188 Portrait of Mrs. Siddons—full-length life-size

*Sir Thomas Lawrence*

This celebrated actress, the sister of John Kemble, died in 1831, in her seventy-sixth year.

A heavy, clumsy, inelegant woman, with red cheeks, and squeezed into an ill-fitted tight dress. Could such a woman excel in the representation of Queen Catherine? Mrs. Siddons, such as Sir Joshua Reynolds painted, did.

Engraved by W. Say.

Canvas. 8ft. 2½in. by 4ft. 8½in. (Presented by her friend, Mrs. Fitz Hugh, in 1843.)

### 189 Portrait of the Doge Loredano, in his state robes

*Giovanni Bellini*

He died in 1521, having filled the office of Doge from 1500.

The perfection of dry imitation of skin and bone. It is very true, very simple, broad and clear of effect, though most carefully finished: it looks like immovably fixed life, a petrification that still allows consciousness and internal animation: the extraordinary finish of the figured dress, and the fine preservation of the whole, are surprising.

Panel. 2ft. by 1ft. 5½in. From the Grimani Palace, at Venice. (Purchased by Government of Mr. Beckford, in 1844, for £630.)

### 190 Portrait of a Jewish Rabbi—half-length life-size

*Rembrandt*

A first-rate specimen. As like nature as Van Dyck; the light is soft and broad, the shadows unobtrusive and transparent. It is beautifully touched in, and the features of the sharp-looking old man have an intelligence and delicacy more in comparison with the fine Van Dyck than Rembrandt's Merchant in this collection. The beard and the eyes are most masterly. The only imperfection that is conspicuous is a touch of light on the nostril too sudden for sober keeping.

Canvas. 6in. by 2ft. 2in. (Purchased by Government from the late Mr. J. J. Beckford's collection, in 1844, for £473 11*s.*)



191 The youthful Christ embracing St. John . . . *Guido Reni*

Two very poor heads. That of Christ is like an unintellectual woman, and the eyes and mouth are ill drawn. The St. John may be something better, but is quite tame and common.

Engraved by J. B. Cecchi.

Canvas. 2ft. 3in. by 1ft. 7in. (Purchased by Government from the late Mr. Jeremiah Harmar's Collection, in 1844, for £409 10s)

192 His own Portrait—small oval . . . *Gerard Dow*

A tolerably good portrait, but not a fine specimen of the master. Is it by him? The hair is wiry, the drapery stiff, and the face, for him, flat and unfinished.

Panel. 7½in. by 5¼in. (Purchased by Government from the late Mr. Jeremiah Harmar's Collection, in 1844, for £131 5s.)

193 Lot and his Daughters leaving Sodom—three half-length figures; life-size . . . *Guido*

And Lot went up out of Zoar, and dwelt in the mountain, and his two daughters with him.'—*Genesis* xix. 30.

A vulgar subject, boldly but coarsely treated. What could induce the painter of Saviours and Magdalenes to debase his pencil in this manner? The old man is large, stupid, unfeeling, strong, and roughly painted; the daughter to the right is strangely bundled up in draperies, and the face by no means handsome. Her sister carrying the wine is much better, and her head-dress is very gracefully arranged. The subject is but too well implied by the want of refinement in the expressions. The merits of execution are considerable, but not in a pure style; the old man is of a brick-dust that does not harmonise with the cool grey tints in the daughters. By half-initiated persons this may be considered in the grand style of art; to those who can feel the superiority of Raphael, it is only large. Raphael's attention to nature and sentiment precluded the display of facile execution.

Engraved by D. Cunego for the *Schola Italica*.

Canvas. 3ft. 9½in. by 4ft. 10½in. From the Lancelotti Palace. (Purchased by Government from Mr. Penrice's Collection, in 1844, for £1,680.)

194 Judgment of Paris . . . *Rubens*

More of this master's fine colour, but more finished and more carefully drawn than usual. It is not very well composed; but the great fault is want of knowledge of the subject and consistency in the characters: the haughty Queen of the Gods, the towering warlike Pallas, and the insidious goddess of the tender passion, are all alike, from one model and with one mind. The task of selection must have puzzled the umpire. No contemptuous envy animates the first, nor proud disdain sits on Minerva's brow; neither is there superior loveliness or persuasive charm in Venus herself. Cupid, in the corner, is well drawn and beautifully coloured, but the face is ugly with a discontented expression. Paris is well intended but vulgarly drawn, especially the legs. Mercury, near him, is fat and stupid. A fine back ground, well painted and splendidly managed, adds much to the delightful natural colour of the naked figures. Very few pictures by Rubens are so free from some degree of extravagant brilliancy of tint. Perhaps it is a little monotonous.

Engraved by J. Couche and Dambrun for the *Gallerie du Palais Royal*.

Panel. 4ft. 9in. by 6ft. 3in. From the Orleans Gallery. (Purchased by Government from Mr. Penrice's Collection, in 1844, for £4,200.)

- 195 A Portrait, supposed to be of a Medical Professor—half-length life-size—his left hand rests upon a skull  
*ascribed to Claessens the younger*

How any intelligent men could take this insignificant production for the work of Holbein, we are at a loss to imagine; it may be of his time, and the hardness of outline is consistent with it, but, every good quality is wanting: the attitude is common and awkward, the expression of dull insufficiency is vulgar, the arms and hands ill drawn and even out of proportion. Smooth painting and tolerable colouring cannot make up for want of talent.

Panel. 3ft. 2in. by 2ft. 5in. (Purchased by Government from Mr. Rochard, in 1845, for £630.)

- 196 Susanna assaulted by the two Elders in the garden of her husband Joachim, at Babylon—three half length figures; life-size . . . . *Guido Reni*

"Now when the maids were gone forth, the two elders rose up, and ran unto her saying, Behold the garden doors are shut, that no man can see us, and we are in love with thee."—*Susanna* 19, 20.

Susanna is a pleasing figure, delicate in complexion and expression, but, as usual with this painter, the attitude is studied for the spectator, nor is the expression at all adequate to the urgency. The sturdy brick-dust coloured twin elders, cast in the same rough mould, seem rather intended for violent contrast with the silvery tint of Susanna than as important characters in the subject. Even their coarse natures would admit of varied expressions and demeanour; nor would variety of form, complexion, and age, have been neglected in a well-reflected composition.

Engraved by Cornelius Visscher, and by P. Beljambe, for the *Gallerie du Palais Royal*.

Canvas. 3ft. 10in. by 4ft.  $\frac{3}{4}$ in. From the Lancelotti Palace. (Purchased by Government from Mr. Penrice's collection, in 1845, for £1,260.)

- 197 Philip the Fourth of Spain and his Grandees hunting the wild boar—numerous small figures . . . *Velasquez*

This is a clever, powerful sketch, with faulty perspective. In hot climates, a dusty atmosphere in the low grounds will often cause the hills to stand out strongly against the sky; a peculiarity that requires great care in the management and truth of the perspective, both proportionate and aerial. The weakness of effect and faulty proportion of a portion of the second plan here injures the keeping. These are, at least in part, original defects which have by some been ascribed to rash cleaning. The landscape distance is, though somewhat heavy, very powerful, and a few figures on the foreground are very well indeed; deep in tone, thought, and character. The scene has not the costly splendour that might be expected from the subject.

Canvas. 6ft. 2in. by 10ft. 3in. Formerly in the royal palace at Madrid. (Purchased by Government of Lord Cowley, to whom it was presented by Ferdinand VII., in 1846, for £2,200.)

- 198 The Temptation of St. Anthony in the Desert  
*Annibale Caracci*

The Saint, tempted on each side by Demons, is reclining on his back, and appears engrossed at the moment by a vision above of the Saviour supported by Angels. At his feet is a crouching lion.

Is not this again the frequent misnomer? Is not this fine picture too high in character, too refined in expression for Annibale? The composition, the deep tone, the severe character, are worthy of Ludovico, the elegance and purity, of Agostino. The Saint's countenance is finely expressive; the awe-stricken lion, though in form like a wooden image of the animal, is also full of expression; the leading demon is a strong bold figure. In the clouds, the upheld Divinity is very well as a being after the likeness of humanity, but nothing beyond; and the supporting young angels, though pretty and clever, have small heads, and long legs. With these imperfections it is still one of the finest pictures in the Gallery.

Engraved by G. Andran, and by B. Farjat.

Copper. 1ft. 7½in. by 1ft. 1½in. From the Borghese Gallery, at Rome (Purchased by Government of the Earl of Dartmouth, 1846, for £735.)

199 Lesbia weighing Jewels against her Sparrow *Schalken*

A common-place portrait.

Panel. 6½in. by 5in. (Bequeathed by Richard Simmons, Esq., in 1846.)

200 The Madonna in prayer, half-length—life-size  
*Sassoferrato*

Is very clever, even elegant, but cold and hard, which fault is aggravated by the crude blue drapery. The shades of the face are too dark and black, though the light is clear and broad. There is considerable talent in a bad school.

Canvas. 2ft. 5in. by 1ft. 11in. (Bequeathed by Richard Simmons, Esq.)

201 A Sea-port, with shipping . . . . *Joseph Vernet*

Everything in this picture is well; the arrangement and composition of every part is judicious and according to the rules of taste, but evidently *arranged*. It is carefully and neatly executed, but compared with the productions of the contemporary artists, Pannini and Canaletti, cold and sharp: it wants variety of execution and pulp.

Copper. 2ft. ½in. by 2ft. 9½in. (Bequeathed by Richard Simmons, Esq.)

202 Domestic Poultry . . . . *Hondekoeter*

Full of merit in its way, but not pleasing or finished. A little more, and the feathery lightness and action so well represented would have made it a favourite as it is, the want of little varieties, especially on the wings and neck of the brick dust coloured cock thwart every other merit. Yet it is, with that exception, like nature.

Canvas. 2ft. 10in. by 3ft. 8in. (Bequeathed by Richard Simmons, Esq.)

203 Conventual Charity—Monks distributing bread among  
the poor, at the door of a convent—composition of  
twenty-one small figures . . . *Van Harp*

A bustling, studied picture, in which each figure, however humble or mean seems to aim at predominance: it consequently wants concentration of effect and of sentiment, judicious subordination of parts, and general interest: they all appear accustomed to walk on high heels, especially the bare-footed beggars. It is a skilful waste of acquired talent.

Panel. 2ft. 7½in. by 3ft. 9½in. (Bequeathed by Richard Simmons, Esq.)

204 Dutch Shipping—a Brisk Gale . . . *Bakhuizen*

Like all this artist's works, it has motion in the sky and waters, but the ships and even the billows are lumpy, compared with his finest pieces.

Canvas. 3ft. 4½in. by 4ft. 6½in. (Bequeathed by Richard Simons, Esq.)

205 The Itinerant Musicians . . . *Dietrich*

Well coloured, well painted, but the effect so broad as to be deficient in concentration; and, what is worse, the same defect pervades the sentiment. There is no touching incident, no variety of age or mind; the boy playing the bag-pipes is as much like a man of forty-five, nor is the little girl infantine.

Engraved by J. G. Wille, in 1764.

Panel. 1ft. 5½in. by 1ft. 1in. (Bequeathed by Richard Simons, Esq.)

206 Head of a Girl—life size . . . *Greuze*

A showy specimen, with enough of passion, but none of the sentiment that charms us in this artist's best pictures. It is well coloured, though mealy of surface; the drapery is ropy.

Panel. 1ft. 6in. by 1ft. 3in. (Bequeathed by Richard Simons, Esq.)

207 The Idle Servant. . . . *Maes*

A kitchen maid has fallen asleep over her work; before her on the floor are strewed various kitchen utensils; and on a cupboard behind her, a cat is in the act of stealing a duckling ready trussed for cooking. Another servant standing by her side with a beer-kvulk in her hand, is smiling at the disorder around. In an inner apartment in the back-ground, the family is seen at dinner.

In this picture there is neither composition nor aerial perspective: the shadows are black, yet the lights are broad, clear, well coloured, and brilliant.

Panel. 2ft. 3½in. by 1ft. 9½in. (Bequeathed by Richard Simons, Esq.)

208 Landscape with figures—the finding of Moses *Breenberg*

"And the daughter of Pharaoh came down to wash *herself* at the river; and her maidens walked along by the river's side, and when she saw the ark among the flags, she sent her maid to fetch it. And when she had opened it, she saw the child; and, behold, the babe wept. And she had compassion on him, and said: this is *one* of the Hebrews' children. Then said his sister to Pharaoh's daughter, Shall I go and call to thee a nurse of the Hebrew women, that she may nurse the child for thee? And Pharaoh's daughter said unto her, Go. And the maid went and called the child's mother."—*Exodus* ii. 5—8.

Is carefully done, in parts soft and heavy. The monuments are affectedly placed for display: the figures are well drawn.

Panel. 1ft. 4½in. by 1ft. 10½in. (Bequeathed by Richard Simons, Esq.)

209 A rocky and woody Landscape with figures, representing the Judgment of Paris. The Figures by Cornelius Poelemborg . . . *Both*

A beautiful scene, rich and most carefully executed; too much so; for every part,—sky, rocks, trees,—exhibits a perfection of pencilling that usurps the place of light: it wants masses of effect, but it is transparent and skilful. The subject (Judgment of Paris) is ill chosen.

Canvas 3ft. 3in. by 4ft. 3½in. (Bequeathed by Richard Simmo

The Building of the Church was commenced in the tenth, and finished in the eleventh century; the Campanile, which was commenced in the ninth, was not completed until the fourteenth century.

Is not equal to the other specimens in the Gallery, and looks dirty; it has, however, the merits of the master's effect and truth.

Canvas. 2ft. 4in. by 3ft. 11½in. (Bequeathed by Richard Simmons, Esq.)

211 A Battle—in the fore-ground a skirmish of Cavalry—a town burning in the distance . . . *Hugtenburg*

Has life and action, but no delicacy; nothing to engage our sympathies.

Panel. 1ft. 4½in. by 1ft. 11in. (Bequeathed by Richard Simmons, Esq.)

212 A Merchant and his Clerk—small full-length figures  
*De Keyser*

A skilful, dry, detailed performance without keeping or discretion. The light on the legs is quite as bright as that on the face; and the boots are more carefully wrought than the features: the composition and attitude take from an ill-chosen perspective; it is like a very inferior Terburg.

Panel. 3ft. ½in. by 2ft. 3½in. (Bequeathed by Richard Simmons, Esq.)

213 The Vision of St. George—the knight in full armour lying asleep, attended on either side by a female figure. The back ground is a varied landscape . . . *Raphael*

A careful stippily production like a very early performance, though in parts exhibiting the free, flowing, graceful forms and breadth of this great artist's mature works. The female figure on our right is beautiful in these respects, with a very pleasing countenance: nor is that on the left deficient in simplicity, truth, and sentiment. The sleeping Knight between them is very inferior; the attitude is easy, but he is like a dull big schoolboy, and his dress is too dark for the harmony of the composition. The colouring is otherwise good, and the draperies free from the stringy sharpness that might be expected in an early production, and which would be consonant with the timid composition, the punctured outline traced from the paper sketch in the same frame, and the unartistic landscape background, painted from recollection, rather than directly from nature. Perhaps the great master, years after he first painted it, took it up again and improved some portions of the picture; perhaps it was intended for an illustration to a printed book.

Those who imagine that the large works alone of the master display his merit, will not admire this miniature composition; but to those who think that mind is both immeasurable and imponderable, it will give great pleasure.

Engraved by L. Gruner, 1847.

Panel. 7in. square. From the Borghese Palace. (Purchased by Government from the Executors of Sir Mark Sykes, in 1847, for £1000.)

214 The Coronation of the Virgin . . . *Guido Reni*  
(Bequeathed by William Wells, Esq., in 1847.)

215 Nymphs and Satyrs—not hung up . . . *Francis Wouters*  
(Presented by Mr. M. Forster.)

216 A Landscape—not hung up . . . *Salvator Rosa*  
(Bequeathed by her late Royal Highness the Princess Sophia Matilda.)

- 217 Portrait of William Woollett, Historical Engraver to  
His Majesty, born 1735, died 1785 *G. Stuart*  
(Presented by Henry Farrer, Esq.)
- 218 The Adoration of the Kings . . . *Baldassare Peruzzi*  
(Presented by Edmund Higginson, Esq.)
- 219 The Dead Christ and Angels. . . *Gio. Antonio Ruzzi.*  
(Presented by Sir W. C. Trevellyn, Bart.)

PRESENTED OR BEQUEATHED TO

## THE NATIONAL GALLERY,

*From its Foundation in 1823, to the present year, 1848.*

1826	Sir George Beaumont, Bart. . . . .	presented	16	Pictures.
1826	The Rev. W. Long . . . . .	presented	1	„
1826	M. M. Zachary, Esq. . . . .	presented	1	„
1827	William Wilkins, R.A. . . . .	presented	1	„
1827	Charles, Lord Farnborough . . . . .	presented	1	„
1828	The late Duke of Sutherland . . . . .	presented	1	„
1828	The Dowager Lady Beaumont . . . . .	presented	2	„
1828	King George IV. . . . .	presented	1	„
1831	The Rev. William Holwell Carr . . . . .	bequeathed	36	„
1831	George J. Cholmondely, Esq. . . . .	bequeathed	5	„
1835	James Forbes, Esq. . . . .	bequeathed	1	„
1835	The Rev. R. E. Kerrick . . . . .	presented	1	„
1835	King William IV. . . . .	presented	6	„
1837	Lieut. Col. John Harvey Ollney . . . . .	bequeathed	17	„
1837	Lieut. Gen. William Thornton . . . . .	presented	1	„
1837	The admirers of John Constable, R. A. . . . .	presented	1	„
1837	Charles, Earl of Blessington . . . . .	bequeathed	1	„
1837	Mr. Sergeant Taddy . . . . .	presented	1	„
1837	The Lord Francis Egerton . . . . .	presented	2	Cartoons.
1838	The Duke of Northumberland . . . . .	presented	9	Pictures.
1838	The Rev. Dr. Hawes, of Salisbury . . . . .	bequeathed	1	„
1838	Charles, Lord Farnborough . . . . .	bequeathed	15	„
1839	Henry Gally Knight . . . . .	presented	2	„
1839	Lord Vernon . . . . .	presented	1	Drawing and
1839	Capel Lofft, Esq. . . . .	presented	1	„
1841	The admirers of W. Hilton, R. A. . . . .	presented	1	„
1841	The Lady W. Gordon . . . . .	presented	1	„
1842	T. Phillips, Esq., R.A. . . . .	presented	1	„
1842	The Governors of the Foundling Hospital . . . . .	deposited	1	„
1842	The Trustees of the British Museum . . . . .	deposited	1	„
1843	Mrs. Fitz Hugh . . . . .	presented	1	„
1845	The Princess Sophia Maltilda . . . . .	bequeathed	1	„
1845	Mr. M. Foster . . . . .	presented	1	„
1845	Mrs. Lavinia Foster . . . . .	presented	1	alto relievo
1846	R. Simmonds, Esq. . . . .	bequeathed	14	Pictures.
1847	William Wells, Esq. . . . .	bequeathed	1	„
	The Governors of the British Institution . . . . .	presented	6	„

THE HISTORY OF THE ...

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